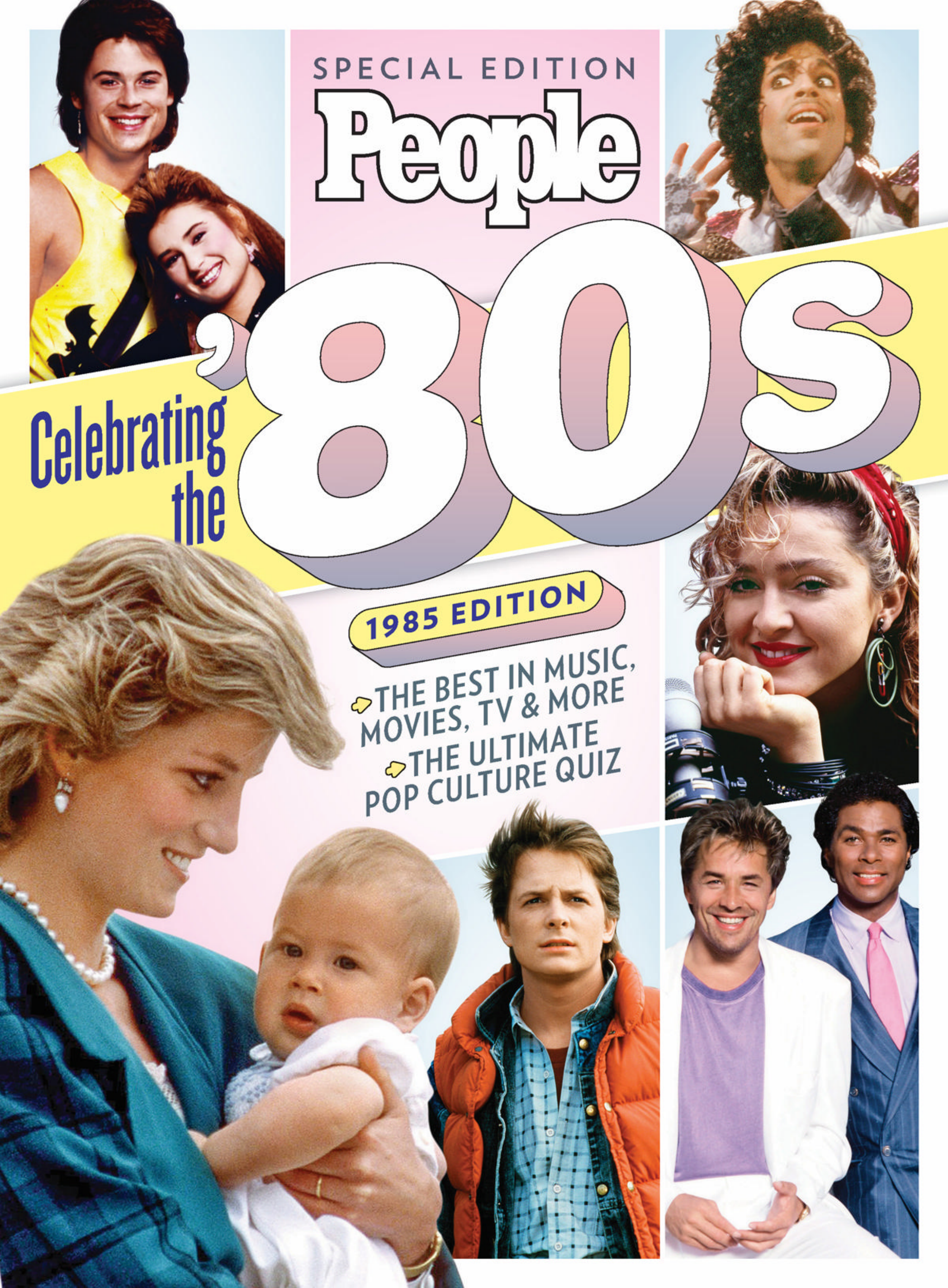
SPECIAL EDITION

People

Celebrating the '80s

1985 EDITION

- THE BEST IN MUSIC, MOVIES, TV & MORE
- THE ULTIMATE POP CULTURE QUIZ



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CELEBRATING THE '80s

MUSIC, MOVIES, TV & MORE
PLUS THE ULTIMATE POP CULTURE QUIZ

1985, B.C.*
That's Sarah Jessica Parker,
*before Carrie.

Contents

4
FOREWORD
Still love *St. Elmo's Fire*? Here's to our not-so-guilty pleasures of the past

6
STAR TRACKS
The hookups! The parties! The celebs out on the town!

16
THE YEAR IN MOVIES
Brat Packers, seniors and Whoopi's wondrous debut

32
THE YEAR IN TV
Sure, there were cops, but TV kept it mostly in the family

48
THE YEAR IN MUSIC
The Boss ruled the U.S. while Live Aid rocked the world

66
IN THE NEWS
The year's headliners, from Mandela to Michael Jordan

78
HEART MONITOR
Ah, romance! Who dated, mated and separated

86
1985: THE QUIZ
Know your CNN from *SNL*? Nintendo and New Coke?

U.S.A. FOR AFRICA
"I wanted the best choir I could get," said "We Are the World" producer Quincy Jones, who gave each of the 46 musical stars a specific part to sing. Above: Jones with Bruce Springsteen. Once the Boss signed on, said organizer Ken Kragen, "the floodgates opened, and mostly I had to turn people down." Below: Diana Ross. After entering the studio, she jumped onto Bob Dylan's lap.

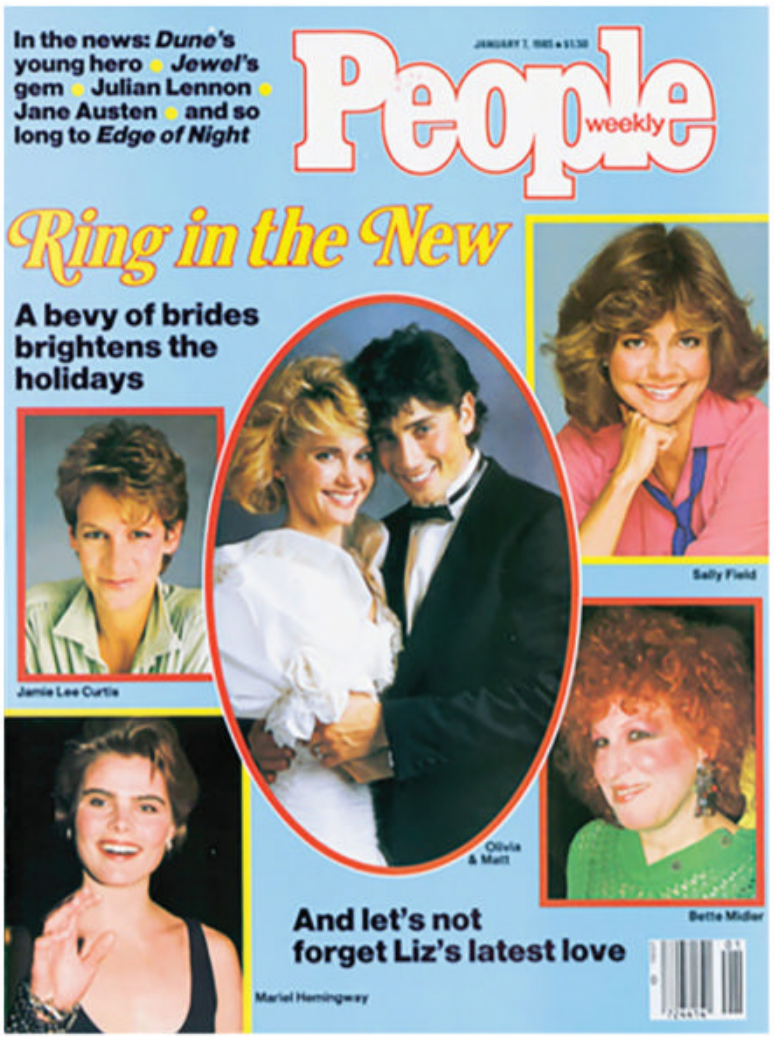
We Are the World

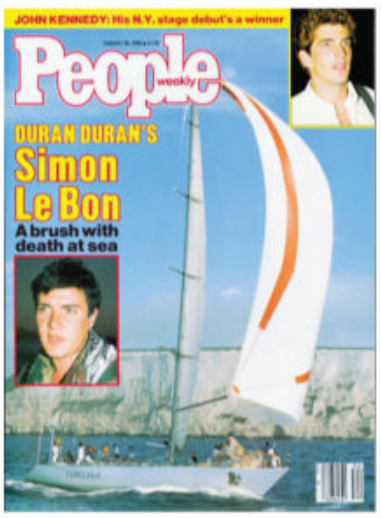
"Please check your egos at the door," said the sign outside the recording studio in Hollywood. Helpful reminder, since inside on that late night, Jan. 28, superproducer Quincy Jones was wrangling 46 of music's biggest luminaries—Ray Charles, Bruce Springsteen, Cyndi Lauper, Diana Ross, Stevie Wonder, Bob Dylan and Bette Midler among them—into an all-star chorus to record "We Are the World." (The date was chosen, in part, because the American Music Awards were held earlier that evening and everyone was in town, though Prince, scheduled to attend, was a no-show.) Under the U.S.A. for Africa banner, the anthem—inspired by Bob Geldof's British Band Aid charity single "Do They Know It's Christmas?" the previous December and released in March—was cowritten by Michael Jackson and Lionel Richie. It sold more than 2 million copies and raised more than $60 million to help alleviate hunger in Africa. "I know and believe in the power of music to bring people together for the betterment of mankind," Jones said later. "That's why it resonated around the world the way it did and still does."

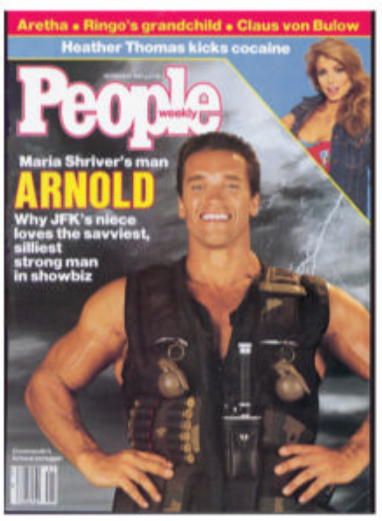
PEOPLE IN 1985

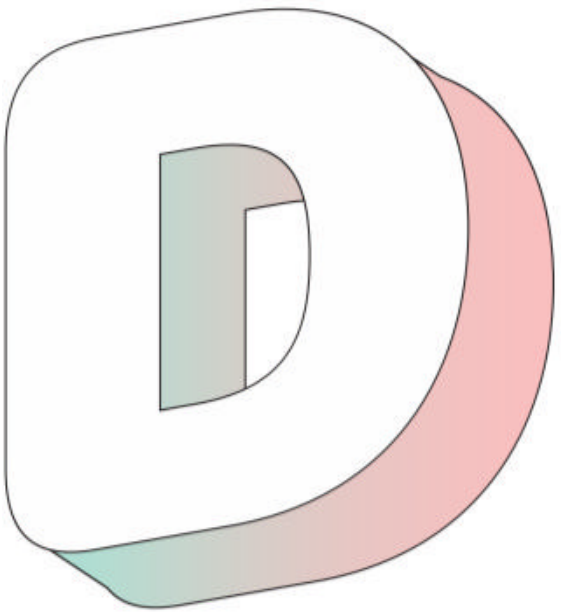
A YEAR TO REMEMBER

WHETHER YOU LEANED MORE *GOONIES* OR *BREAKFAST CLUB*, THE MID-'80s HAD A PLACE WHERE YOU BELONGED







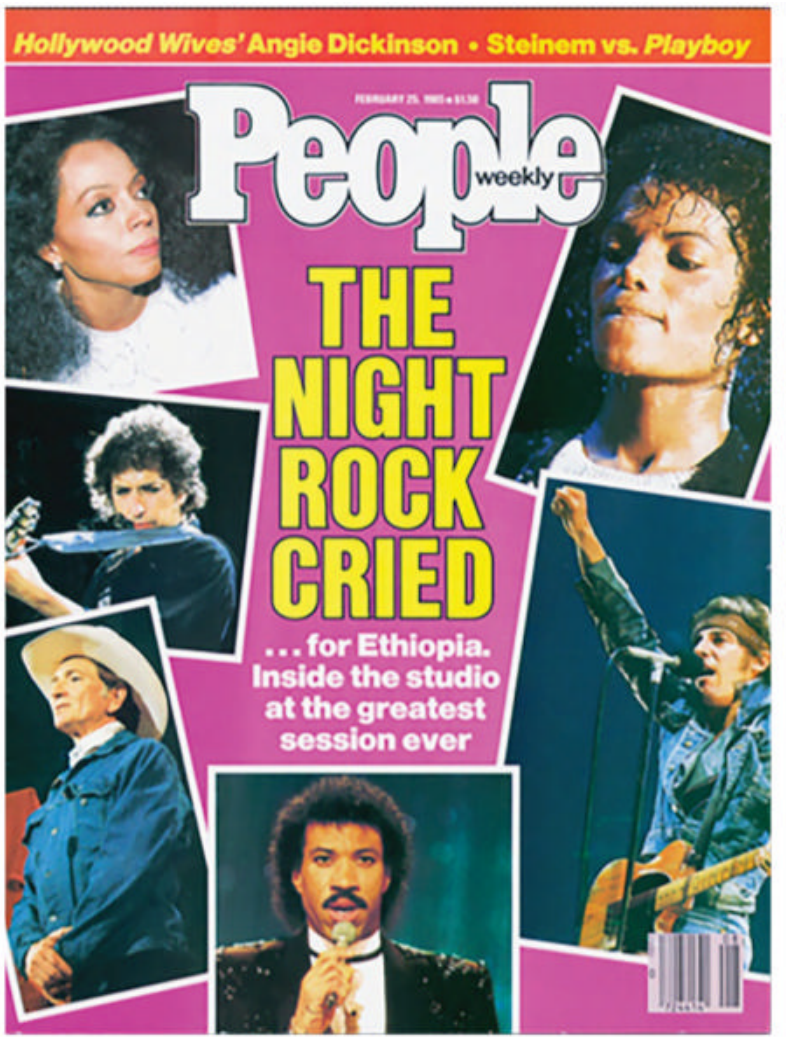


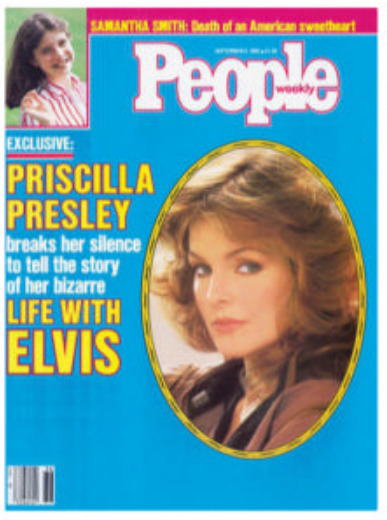
"Don't you forget about me…"

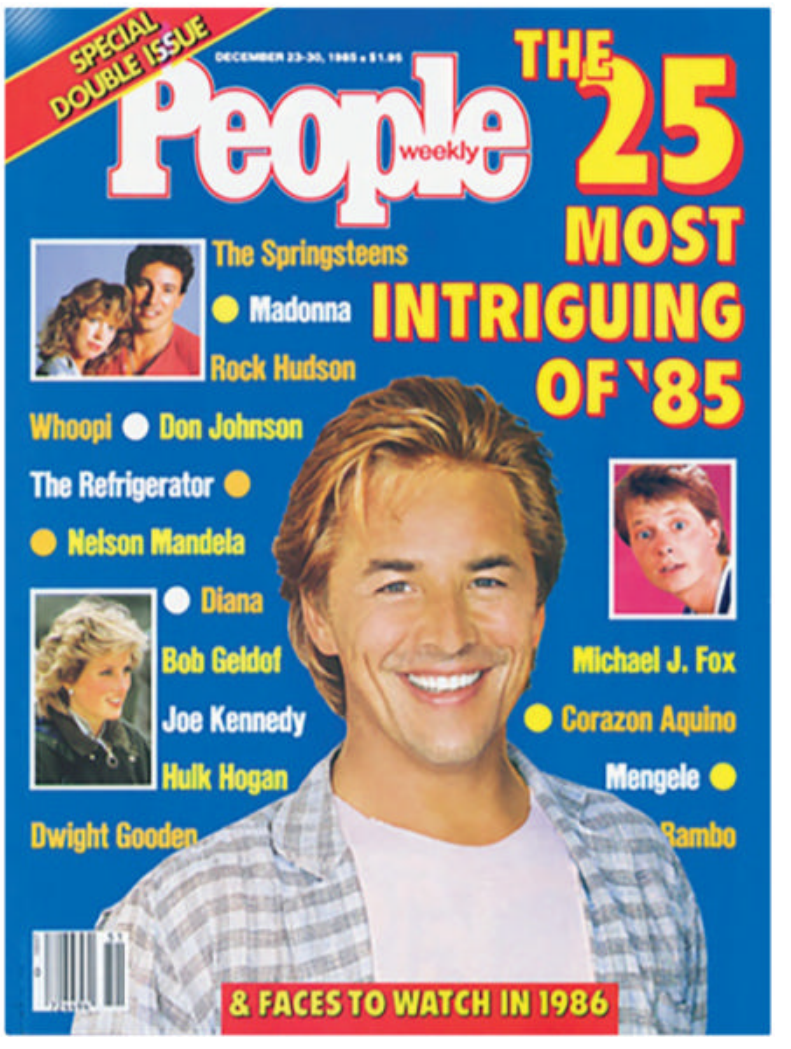
At cineplexes across America showing *The Breakfast Club* and at countless Class of 1985 graduations, you could hear that Simple Minds song, with drums, synth and singer Jim Kerr's earnest plea to be remembered in some distant future when the Gen X kids in detention onscreen or marching in caps and gowns would be as old and square as their parents. "When you grow up," warns Ally Sheedy's black-clad recluse in the film, "your heart dies."

And yet: Here we are, 35 years later. Old? Maybe. Square? Never! If you lived through 1985 in real time, you may find that your heart still beats for the era. Even if you didn't, you may still hear the echoes of Prince and Madonna and Bruce Springsteen in their chart-topping prime, of Marty McFly's first trip into the past in *Back to the Future,* of *The Goonies* or of *St. Elmo's Fire.* Admit it: You still kind of love that film. This special edition of *People,* celebrating the best and most memorable of 1985, is a safe space for all your guilty past pleasures, even if they include Rob Lowe explaining the world to Demi Moore by lighting aerosol hair spray on fire. (The country wouldn't ban aerosols with atmosphere-destroying CFCs for nearly another 10 years, so why not make the storytelling most of them?)

This mid-decade year, on the far edge

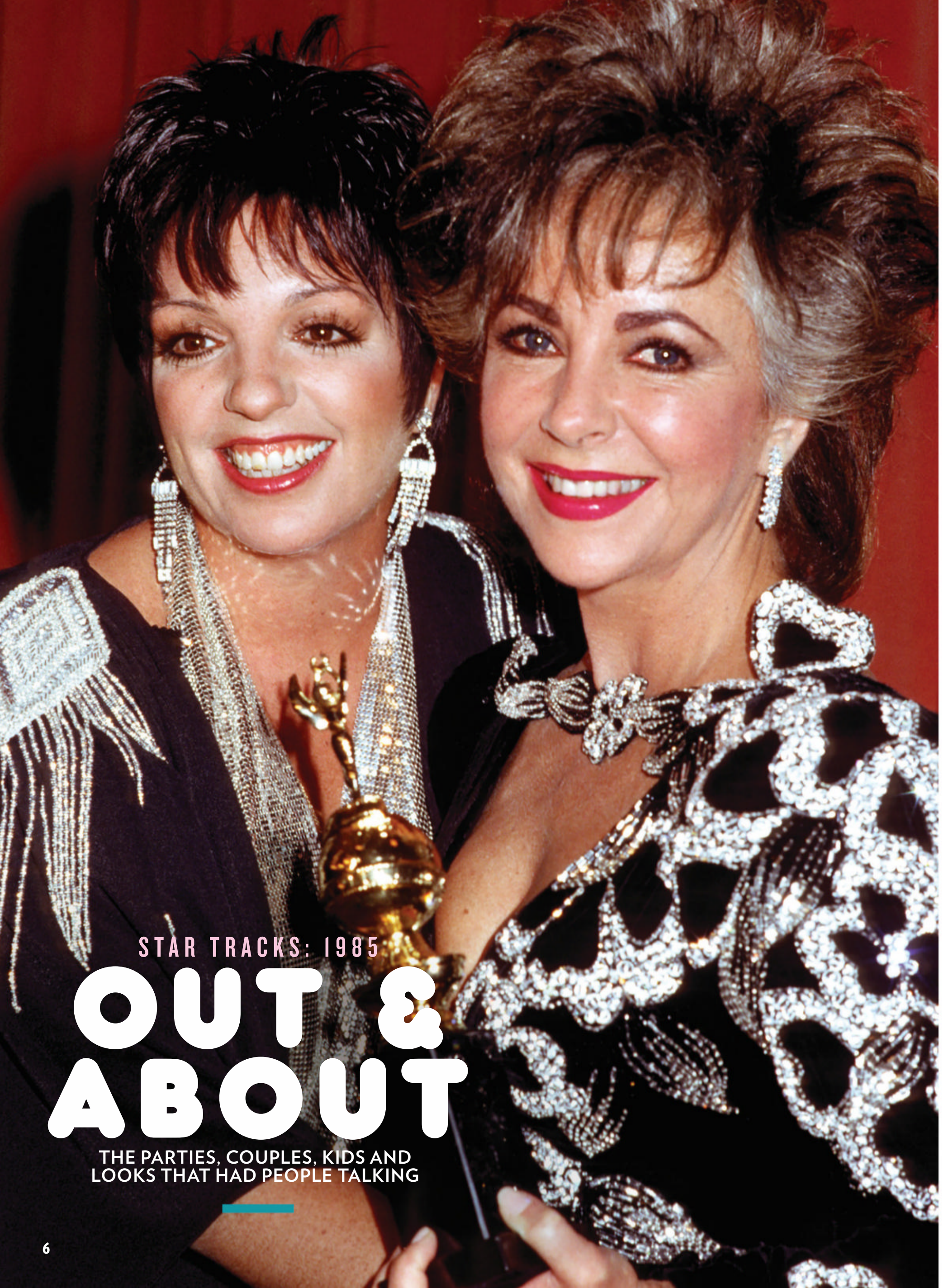






of the Cold War, was a landmark for pop culture. It introduced wide audiences to Oprah Winfrey, to cozy-as-tea sex therapist Dr. Ruth and to the NBA rookie of the year, Michael Jordan. Coming after the success of the 1984 holiday single "Do They Know It's Christmas?," which singer Bob Geldof had orchestrated to raise money for and awareness of people suffering famine in Ethiopia, 1985 saw a sharp rise in celebrity-led activism with U.S.A. for Africa, Live Aid, Farm Aid, Artists United Against Apartheid and other starry benefit events. Suddenly buying a record (yes, a *record*) or a concert ticket (yes, a real, paper ticket) could make you feel good by doing good.

HOW *PEOPLE* COVERED 1985
Above: some weekly issues from 35 years ago. Yes, that was the year *People* put not one, but *two* former Russian ballet dancers on its cover: Mikhail Baryshnikov (with Isabella Rossellini, costar in his debut film, *White Nights*) and Alexander Godunov (with then-girlfriend Jacqueline Bisset).



STAR TRACKS: 1985

OUT & ABOUT

THE PARTIES, COUPLES, KIDS AND LOOKS THAT HAD PEOPLE TALKING

SUNNY DAYS
Above: Brat Packers Emilio Estevez, Demi Moore, Rob Lowe and *Little House on the Prairie*'s Melissa Gilbert attend a pro-peace rally.

SO MUCH TO CELEBRATE
Left: Whitney Houston had a hot first album, and martial-arts star Taimak had a cult-hit, film *The Last Dragon,* to put smiles on their faces.

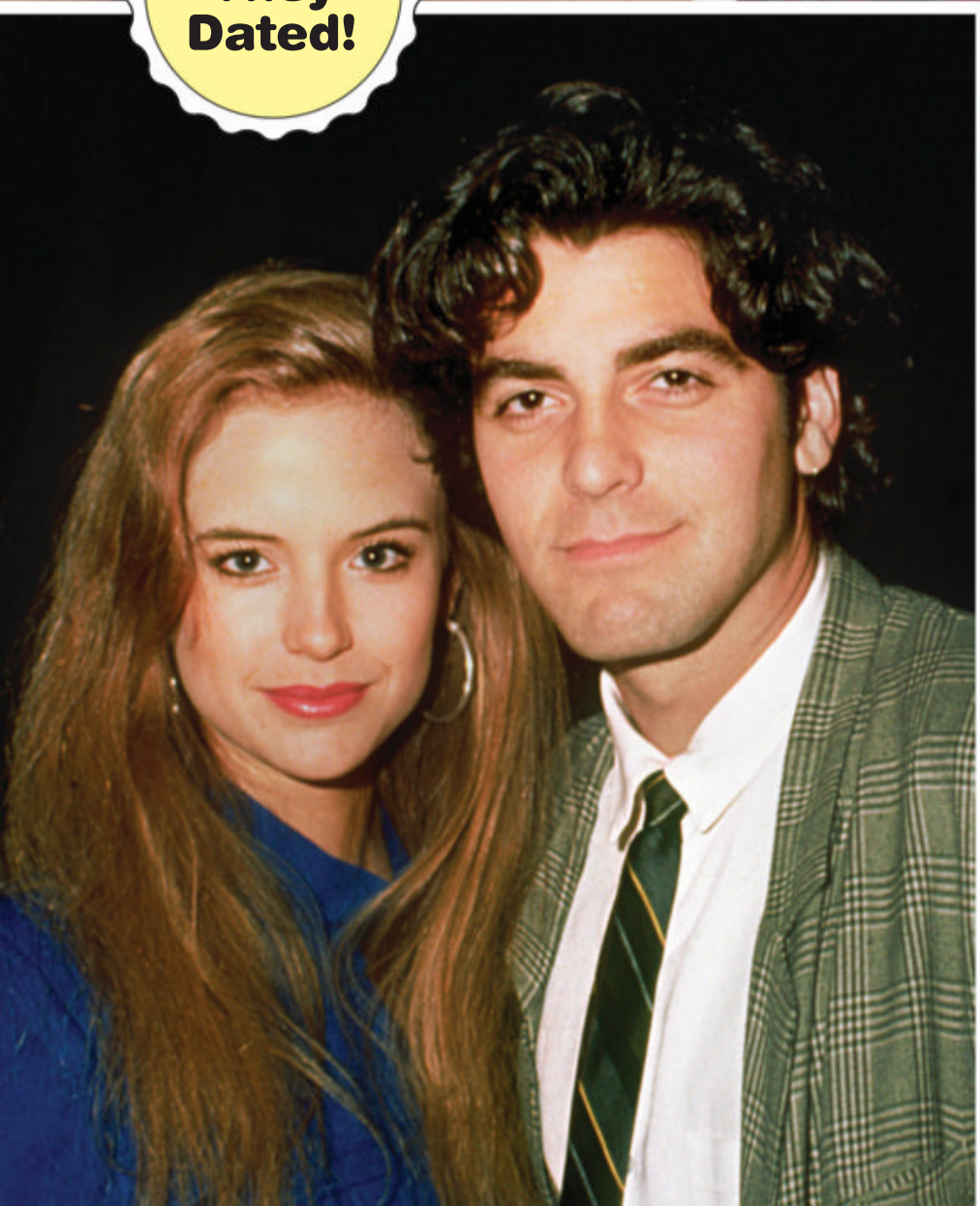
LIZA & LIZ
Opposite: Liza Minnelli (left) helped Elizabeth Taylor celebrate Taylor's 1985 Golden Globe win—the Cecil B. DeMille Award for Outstanding Contribution to Entertainment.

Yes, They Dated!

SJP + RDJ
Left: From 1984 to '91 they were Hollywood's cutest couple. Robert Downey Jr.'s struggle with addiction ultimately broke them up. "I don't regret any of it," Sarah Jessica Parker (married since 1997 to Matthew Broderick) told *People* in 2018. Long sober, Downey wed producer Susan Levin in 2005.

KELLY & GEORGE
Below left: Long before he met wife Amal Alamuddin, George Clooney was serious about Kelly Preston. (How serious? He gifted her a potbellied pig.) Preston went on to wed John Travolta, her husband until her death this year at age 57.

BROOKE & DODI
Below right: Movie producer Dodi Fayed had Brooke Shields on his arm at a party for the TV show *Night of 100 Stars II*. He later dated Princess Diana and was killed with her in a 1997 car accident.



CHER & TOM
When Oprah asked Cher in 2008 about a mid-'80s date with Tom Cruise, she replied, "That was a long date—I lived in his apartment." She was 39, he was 23. It didn't last, but "I loved him," Cher said in 2013. "He was amazing."

"HALF THE WOMEN WERE JEALOUS OF HOW COMFORTABLE I WAS, AND THE OTHER HALF LOVED ME FOR BEING HONEST WITH MY BODY"
—CYBILL SHEPHERD

IN BLOOM
Above: Future *Dr. Quinn, Medicine Woman* star Jane Seymour met Freddie Mercury (left) and Boy George at London's Nov. 5 Fashion Aid charity event.

DRESSED TO A 'T'
Right: Bouncer-turned-actor Mr. T, then a star of *The A-Team,* at the Emmy Awards.

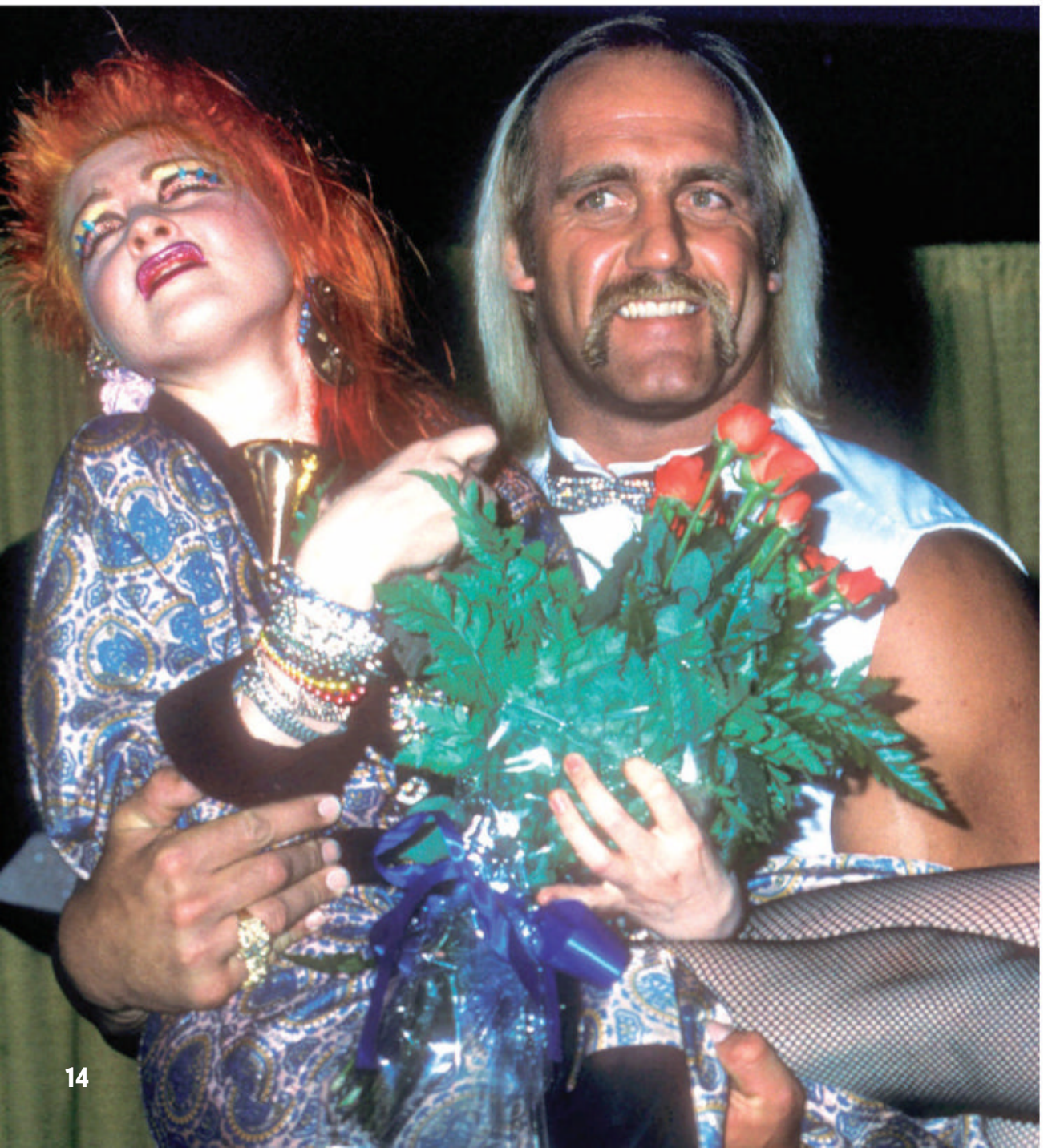
ORANGE CRUSH
Opposite: Reebok sneakers were popular at the gym, but Cybill Shepherd made fashion history pairing them with her Emmys gown. "I have extremely wide, Kleenex-box feet," she told *The Hollywood Reporter.* "I looked at my orange high-tops, and my assistant said, 'Cybill, don't even think about it.'"

Meet the Kids

GUESS WHO?
Future House of Harlow 1960 designer Nicole Richie, then 4, modeled the latest in pool safety, alongside dad Lionel.

CUTE ENOUGH TO EAT
Above: Proud papa Ozzy Osbourne showed off his newborn son Jack, the youngest of his six kids. (Mom is, of course, Sharon Osbourne, Ozzy's wife, manager and future reality show costar.) The singer played up his dark image but had a soft spot for family. His song "My Little Man" on the 1995 *Ozzmosis* album is about his son Jack, he once said, "not about my wiener."

YOUNG PROS
Left: Rick Schroder (far left) started going to photo shoots as an infant. Alfonso Ribeiro was a relative late bloomer, starting his career at age 8. By 1985, when they were 15 and 14, respectively, the *Silver Spoons* costars knew the drill, and both turned up for a network party to promote their show.



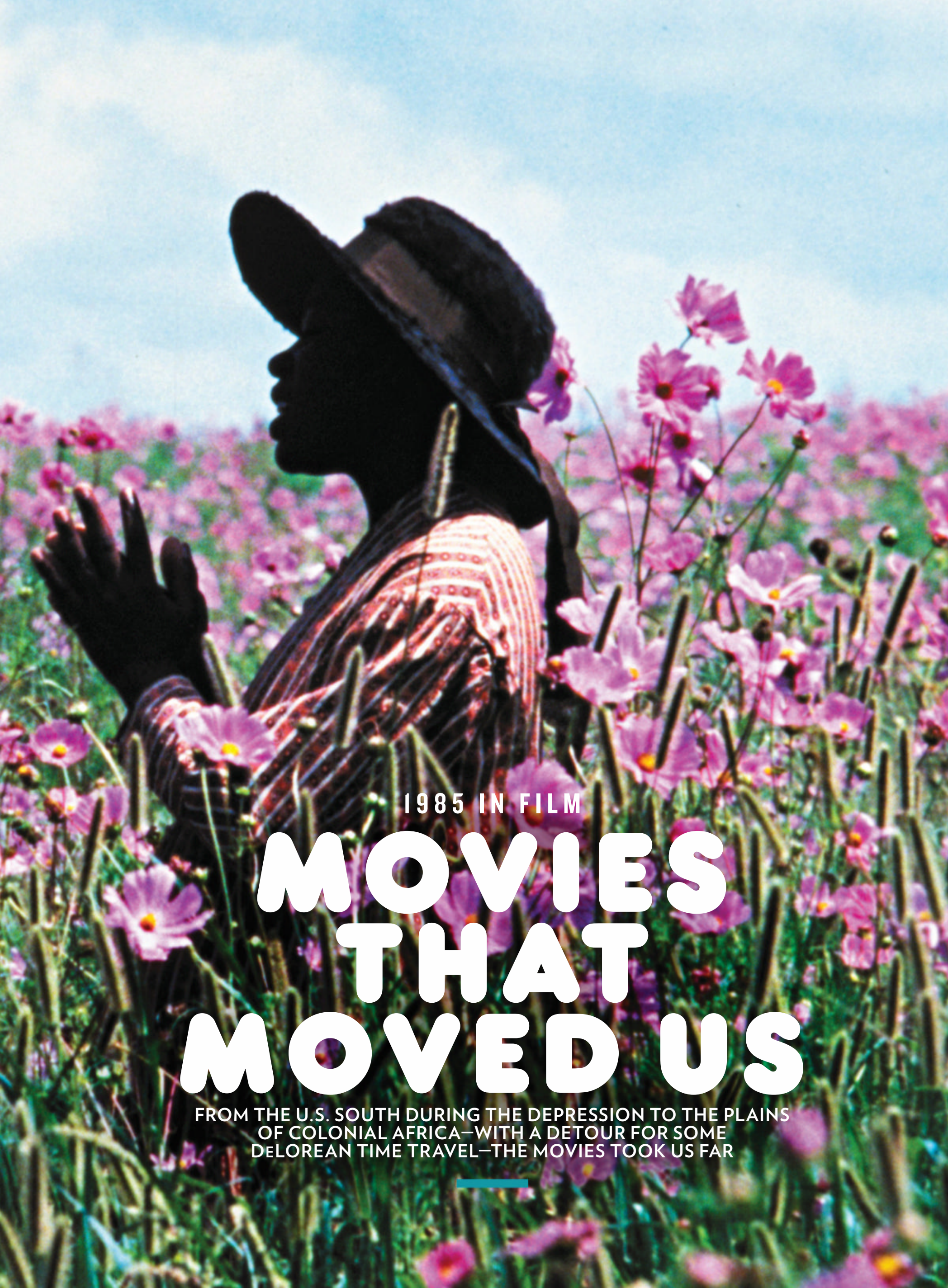
THE AFTERSHOW MUST GO ON
Above: Following the MTV Video Music Awards, Grace Jones (left) and her boyfriend Dolph Lundgren hit a party with Eurythmics duo Annie Lennox and Dave Stewart.

TRUE COLORS
Left: Singer Cyndi Lauper never hid her love of wrestling, and in 1985, with Hulk Hogan, helped promote WWE's first WrestleMania.

AXEL FOLEY IN LONDON
Opposite top: In town for the British premiere of *Beverly Hills Cop,* star Eddie Murphy posed with some local counterparts.

ON THEIR TOES
Opposite bottom: Olivia Newton-John, Shirley MacLaine, John Travolta and Marilu Henner met up at a Los Angeles luncheon benefit in support of a dance organization.

ALL HANDS MEETING
In *The Color Purple* Akosua Busia (left) and Desreta Jackson play sisters Nettie and Celie, bound together by love and a singsong clapping game they learned as children.



1985 IN FILM

MOVIES THAT MOVED US

FROM THE U.S. SOUTH DURING THE DEPRESSION TO THE PLAINS OF COLONIAL AFRICA—WITH A DETOUR FOR SOME DeLOREAN TIME TRAVEL—THE MOVIES TOOK US FAR

GREAT SCOTT! IT'S A HIT AT 88 MPH

BACK TO THE FUTURE

TWO SITCOM STARS—THE RIGHT-WING KID FROM *FAMILY TIES* AND THE ODDBALL ON *TAXI*—PAIRED UP IN THIS TIME-TRAVEL COMEDY, 1985'S TOP-EARNING FILM

"WHERE WE'RE going, we don't need roads." Those words, of course, were spoken by Christopher Lloyd's wiggy mad scientist Doc Brown to Michael J. Fox's teen time traveler Marty McFly. But the line could just as easily have described the box office path that *Back to the Future* blazed in the summer of 1985. Directed by Robert Zemeckis, who had convinced a reluctant Universal Pictures that he was the man for the job after his previous film, *Romancing the Stone,* became a surprise blockbuster, *Back to the Future* would become the top-grossing movie of the year, raking in $389 million worldwide. With Steven Spielberg as producer, this exquisitely engineered film became a global phenomenon thanks to its twisty sci-fi plot, its giddy blast of ridiculous fun and a neurotically self-assured performance from Fox, who until then had mostly been known as Young Republican Alex P. Keaton on the sitcom *Family Ties*. Despite its pretzel-logic story line—a high school kid leaps from 1985 to 1955 to get his mom and dad (Lea Thompson and Crispin Glover) to fall in love again without altering history—*Back to the Future* was a clever meditation on the generation gap that resonated as profoundly with teenagers as with their parents, who would recognize the moment when television, rock and roll and high schoolers began to take over American

A DeLOREAN?
"The way I see it, if you're gonna build a time machine into a car, why not do it with some *style*?" Doc (Lloyd) tells Marty (Fox). In real life, production of the cars ended in 1982.

culture. "The movie, in fact, resembles Frank Capra's *It's a Wonderful Life* more than other conventional time-travel movies," wrote Roger Ebert in his review. "It's about a character who begins with one view of his life and reality, and is allowed, through magical intervention, to discover another." It also managed to be of-the-moment, with a theme song by Huey Lewis and the News and a DeLorean playing the role of the time machine. At the film's center, Fox's flustered, fish-out-of-water performance still stands as the most indelible of his long career. "*Back to the Future* came out of nowhere," Fox told *People* when it was first evident that the film, which spawned two sequels, was a monster hit. "I don't where it's all coming from, but whoever's behind it, I'd like to send him a bottle of wine." —**CHRIS NASHAWATY**

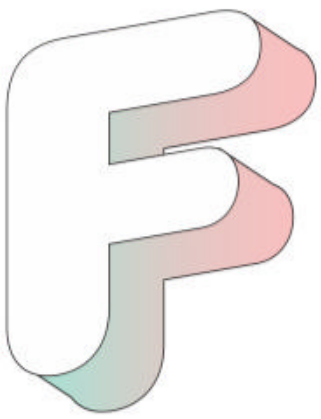
Michael J. Fox's Double Life

Despite the fame *Family Ties* brought him, Michael J. Fox wanted more than playing baby-faced Reaganite Alex P. Keaton, the oldest child of two Columbus, Ohio, ex-hippies (Meredith Baxter Birney and Michael Gross). "I got sick of turning on the TV and seeing my face," Fox, 24, told *People* at the time. "The television turned into a mirror for a while." An opportunity came when Eric Stoltz was dropped as the lead in *Back to the Future*. Fox was offered the part, but, with his show at No. 5 in the ratings, his TV family wouldn't release him from his contract. So he did both. "During my 'year of living dangerously,' I worked on *Family Ties* during the day and *Future* at night and got maybe three hours of sleep," he said. The grueling schedule paid off, though: Fox became a movie star and still earned an Emmy for *Family Ties* the next year.

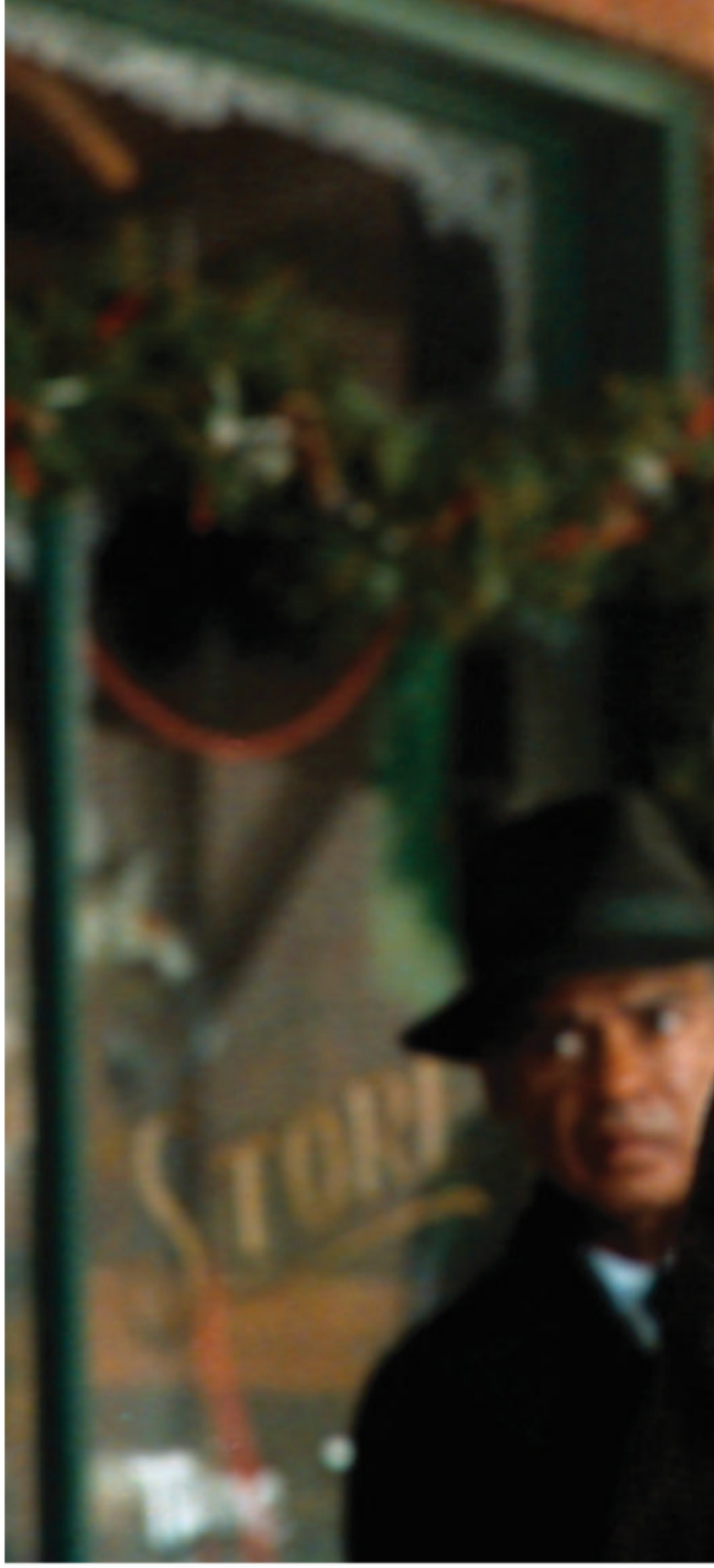
'...BUT DEAR GOD, I'M HERE'

THE COLOR PURPLE

HOLLYWOOD NEWCOMER WHOOPI GOLDBERG LED A TALENT-PACKED CAST IN THE MOVING SCREEN VERSION OF ALICE WALKER'S NOVEL



FROM THE moment it was announced that Steven Spielberg, maestro of escapist blockbusters, would be directing an adaptation of Alice Walker's Pulitzer Prize-winning 1982 novel *The Color Purple,* eyebrows went up. Did the director of *Jaws* and *E.T.—The Extra-Terrestrial* have the requisite gravitas? (He had not yet brought forth heavy fare like *Schindler's List* or *Saving Private Ryan.*) And would he find the sensitivity to do justice to the instant classic of the African-American experience? The answer came soon enough when the film opened on Dec. 18, 1985. In the *Chicago Sun-Times,* Roger Ebert said of what would end up being his favorite film of the year: "It's a great, warm, hard, unforgiving, triumphant movie, and there is not a scene that does not shine with love of the people who made it." The poignant coming-of-age epic was fueled by a trio of staggering performances from Oprah Winfrey, Desreta Jackson and, in a stellar film debut, Whoopi Goldberg as the protagonist, Celie Harris, who struggles to find joy amid unspeakable poverty, racism and sexual abuse in the American South of the early 20th century. The film would earn $142 million (on a budget of $15 million) and rack up 11 Oscar nominations, including Best Picture. Never mind that it didn't win a single statuette; *The Color Purple* was—and remains—a three-hankie triumph. It would also prove to be timeless, leading to a hit 2005 Broadway musical (co-produced by Winfrey and Quincy Jones) and later a Tony-winning revival in 2015, starring Jennifer Hudson and Cynthia Erivo. —C.N.



***PURPLE'S* HEART**
Whoopi Goldberg as Celie.

Oprah's Big Year

Oprah Winfrey has become such an entrepreneurial force in entertainment over the past three and a half decades that it's hard to imagine a time when she was an underdog. But that's exactly what she was in 1985, when *People* spoke with Winfrey, then 31, on the eve of *The Color Purple*'s release. Sure, starring in a Spielberg film was a huge step in what would become a global march to media superstardom, but it was on the small screen where she was about to vault into the big time. Back then Winfrey may not have been a household name, but she was already a down-home Chicago institution. By 1985 WLS-TV had slotted *The Oprah Winfrey Show* opposite the much bigger daytime talkfest *Donahue*. It was a David vs. Goliath matchup. And David, which is to say *Oprah,* kicked *Donahue*'s butt in the ratings, leading to a deal that would syndicate her show in 100 markets across the country the following year. America was about to fall in love. As for Phil Donahue, all he had to say about Oprah's new national platform was this: "I wish her luck, but not in my time slot."

EQUATORIAL EPIC

OUT OF AFRICA

THIS EXOTIC, STEAMY LOVE STORY, STARRING TWO OF THE '80s HOTTEST STARS, REACHED FULL BOIL AT THE BOX OFFICE

I HAD A FARM in Africa, at the foot of the Ngong Hills . . ." So begins one of the decade's dreamiest and most sweepingly romantic cinematic epics, *Out of Africa.* The voice-over, of course, is provided by Meryl Streep, playing Karen Blixen, the adventure-seeking Danish heroine of Isak Dinesen's great 1937 memoir. And for the next two and a half hours, director Sydney Pollack takes us on a lush tone-poem journey set against the breathtaking natural-wonders backdrop of Kenya. It was a sensually exotic trip that moviegoers were only too happy to take thanks to the smoldering onscreen pairing of Streep and Robert Redford—arguably the two most captivating actors of the '80s. At that point, audiences would have followed Streep—she of *Sophie's Choice, Silkwood* and *Plenty*—anywhere. None more so than the film's screenwriter Kurt Luedtke, who says he wrote the part of Blixen with Streep (and only Streep) in mind: "If someone had said. 'We talked to God, and there is no possible way Meryl Streep will do this role,' I might have said the hell with it." Streep's fiery, free-spirited character begins the film dissatisfied with her traditional early-20th-century life in Denmark and boldly sets out for Kenya (then a British colony), where she builds her dreams of a new life on a coffee plantation and falls for the impossibly handsome British game hunter Denys Finch Hatton (Redford). "You might have asked, Denys," says Blixen's controlling, estranged husband (Klaus Maria Brandauer) to Redford, his cuckolder. "I did," Redford famously replied. "She said yes." Ticket buyers lined up to see these two superstars together, even though the reviews were more mixed. Made for $28 million and released a week before Christmas, *Out of Africa* would eventually gross a staggering $227.5 million at the worldwide box office and win seven Oscars, including Best Picture, beating out *The Color Purple, Kiss of the Spider Woman, Prizzi's Honor* and *Witness.* —C.N.

COMING CLEAN
Top: "We really got to know each other after he arrived in Africa. I developed this huge crush on him, which made it easier to do the love story," said Streep of Redford.

ON-SET DUO
During shooting, "Streep and Redford often ate dinner alongside everybody else in the food tent but otherwise kept apart from" set festivities, said one supporting actor.

THE COOL KIDS
The *St. Elmo's Fire* cast (above): Ally Sheedy, Judd Nelson, Emilio Estevez, Demi Moore, Rob Lowe, Mare Winningham and Andrew McCarthy. Right: Estevez with Anthony Michael Hall and Sheedy in *The Breakfast Club*. Opposite: Molly Ringwald's *Club* character Claire brought a sushi lunch to detention. The film was the second of three she made with director John Hughes.

DON'T YOU FORGET ABOUT...

THE BIRTH OF THE BRAT PACK

THE ONE-TWO PUNCH OF *THE BREAKFAST CLUB* AND *ST. ELMO'S FIRE* MARKED A GENERATIONAL SHIFT IN HOLLYWOOD: YOUTH RULED THE NEW A-LIST

THE COMBINATION OF NAMES and faces had already appeared in several movies, but in 1985 they would finally be given a moniker that would, for better or worse, come to define them: the Brat Pack. The nickname, a snarky younger-sibling twist on Frank Sinatra's ring-a-ding-ding Rat Pack gang of good-time pallies in the '50s and '60s, was first handed down in a *New York* magazine cover story accompanying the release of the post-college romantic-dramedy roundelay *St. Elmo's Fire.* (Point of history: Writer David Blum's proto-Pack included only male actors, among them Sean Penn, Tom Cruise and Nicolas Cage.) But soon the label stuck to a posse of young stars, with a particular focus on cast members of 1985's *The Breakfast Club* and *St. Elmo's*: Rob Lowe, Emilio Estevez, Demi Moore, Judd Nelson, Ally Sheedy, Molly Ringwald, Andrew McCarthy and Anthony Michael Hall. In retrospect the '80s was a Golden Age for coming-of-age films. They seemed to sprout up at the multiplex like toadstools after a rain storm. And 1985 would turn out to be a peak year for the genre. John Hughes's *The Breakfast Club* and Joel Schumacher's *St. Elmo's Fire* were different, of course: One took place in the safe if annoying confines of a day of high school detention, the other at that uncertain moment when your adult life stretches before you, but you still feel like a kid. Yet they shared the same Gen-X DNA of existential aimlessness, obsessive romance, sarcastic humor and hooky pop soundtracks. The critics, including *People*'s, were slow to respond to their ineffable appeal. But they resonated with younger viewers who could relate to the brain, the athlete, the basket case, the princess and the criminal trapped together in *The Breakfast Club,* or to one of the seven Georgetown grads flailing in the real world in *St. Elmo's Fire.* "Not a day goes by that someone who should know better tells me they love that movie," Rob Lowe told *EW* in a 2017 *St. Elmo's* reunion. "Like Gwyneth Paltrow, who can legitimately recite every line in the movie.... I think it was a lot of people's first guilty pleasure." That sounds right—though we might debate the "guilty" part. —**C.N.**

TWEEN SPIRIT

THE GOONIES

Although Steven Spielberg only produced and got a "story by" credit on this sugar-powered kids' action-adventure, his sentimental tween outcast spirit is imprinted on every scene. In case the words "Truffle Shuffle" mean nothing to you, the film follows a group of pint-size scaredy-cats (plus a young Josh Brolin) who hatch a scheme to save their neighborhood from developers by hunting for a pirate named One-Eyed Willy's buried treasure. A box office hit upon its release, *The Goonies* has enjoyed a long afterlife as a generational touchstone and a beloved '80s classic.

ACTING THEIR AGE
COCOON

Like *The Golden Girls,* which first popped up on the small screen the same year, Ron Howard's *Cocoon* was proof that not every successful facet of Hollywood's entertainment industrial complex had to be pitched at the 18-49 advertising demo. A bittersweet fairy tale about a group of Florida senior citizens who find the fountain of youth in podlike form at the bottom of a swimming pool, *Cocoon* was more than just a sci-fi fantasy ripped from *The Twilight Zone.* Thanks to a mature cast that included Jessica Tandy, Hume Cronyn (below), Wilford Brimley and an Oscar-winning Don Ameche, it was a gentle and moving meditation on death, aging and second chances.

HE SCORES!
FLETCH

Using Gregory Mcdonald's series of sunshine-noir novels as its springboard, *Fletch* told the hilariously twisted tale of a reporter named Irwin M. Fletcher who's hired by a millionaire to murder him. Of course, since the film starred Chevy Chase, the hardboiled plot not only took countless detours, it was totally beside the point. Chase had already proven to be a bankable leading man with *Caddyshack* and *National Lampoon's Vacation.* But nothing had prepared fans for Fletch's arsenal of aliases and indelible sarcastic one-liners ("It's all ball-bearings nowadays"). Thirty-five years later *Fletch* is what you throw on when you want peak Chevy. It's the fastest, loosest and most quotable character he ever played.

FLAG BEARERS

RAMBO AND ROCKY

In 1985 America was in love with Sylvester Stallone and Sylvester Stallone was in love with America. In the lethal one-two blockbuster punch of *Rambo: First Blood Part II* and *Rocky IV,* the star took patriotism to new jingoistic heights. In the follow-up to *First Blood,* his psychically scarred war veteran John Rambo returned to the jungles of Vietnam to rescue American POWs. As the pugilistic Italian Stallion Rocky Balboa, he draped himself in the Stars and Stripes and knocked out a chiseled, emotionless Soviet killing machine named Ivan Drago (Dolph Lundgren), who had fatally beaten Rocky's rival-turned-best-friend Apollo Creed (Carl Weathers) in the ring. No wonder even President Ronald Reagan came out as a fan.

LIVIN' LARGE

PEE-WEE HERMAN

The manic, nerdy alter ego of actor and comedian Paul Reubens, Pee-wee Herman was one of the most curious pop culture sensations of the '80s: A giddy man-child in a too-small gray suit topped by a bow tie, a buzz cut and a boundless barrage of "I know you are, but what am I?" comebacks. Originally created by Reubens while performing with the Groundlings, the character made his big-screen debut in director Tim Burton's candy-colored 1985 fantasia *Pee-wee's Big Adventure*—an infectiously innocent road comedy about a lovable oddball on a cross-country odyssey to find his stolen bicycle. Both wafer thin and wildly inventive, a star was born, leading to the beloved TV show *Pee-wee's Playhouse* a year later.

NO MOORE

A VIEW TO KILL

When Roger Moore stepped into the tux to play James Bond in 1973's *Live and Let Die,* he was already 45. Seven films later he was 58 and looking a bit long in the tooth for a license-to-kill secret agent. Moore had always been a campier Bond than Sean Connery, but he turned out to be the right man to steer the 27-film franchise through the big-shoulder-pad decade. With 1985's *A View to a Kill,* Moore would take his final bow in an appropriately tongue-in-cheek tale about a megalomaniac (Christopher Walken) out to destroy Silicon Valley. Between Grace Jones's supremely stylish henchwoman and a chart-topping title song by Brit-pop superstars Duran Duran, it's hard to imagine a more '80s swan song for Moore's devilish, dapper 007.

AIDS IN HOLLYWOOD

ROCK HUDSON & ELIZABETH TAYLOR

HE WAS THE FIRST MOVIE STAR TO ADMIT TO HAVING AIDS. SHE WAS THE FIRST TO DEVOTE HERSELF TO FIGHTING IT

His professional name, like his impossible good looks and deep purr of a voice, seemed chiseled from granite. It's no wonder he so often got the girl in his movies. He was leading man to Elizabeth Taylor in *Giant* and a romantic foil for Doris Day in *Pillow Talk* and other comedies. His chemistry with Day was so bankable, publicity folk tried to link them offscreen. But Rock Hudson had always kept his private life private. Then, in the summer of 1985, that changed. On July 15 he attended a press event for a TV show starring Day, still a close friend. Hudson had been on *Dynasty* just the year before, but now his gaunt appearance shocked. Soon after, from a hospital in Paris, he let go some privacy to share an important message: He had AIDS. It is hard to overstate the impact of the announcement; to that point President Ronald Reagan had never publicly spoken the word "AIDS." Ten weeks later, on Oct. 2, Hudson, 59, died from complications of the disease at home in Beverly Hills. While the fact that the actor was gay had been an open secret in Hollywood circles, many who knew only his chiseled image did not easily square with the information.

"Death, in short, has not been kind to the ex-postman from Winnetka, Ill.," *People* wrote of Hudson, born Roy Scherer Jr. "It has transformed him from the most reticent into the most famous of homosexuals." The magnitude of his celebrity helped shift attitudes. Days after his death, Congress set aside $221 million for AIDS research. But some in Hollywood had shunned Hudson following his revelation—without an understanding of how the virus spreads, they questioned his decision to keep working. But close friends stood by. Among them Elizabeth Taylor, who sneaked into his hospital room. "She was a little nervous about seeing him for the first time because she knew how sick he was," Hudson's doctor Michael Gottlieb told *People* in 2015. "She asked me if it was okay to hug and kiss him. She was worried about his immune system. Not hers." After his death, Taylor planned a memorial at Hudson's home with mariachis and margaritas—touches she knew he'd have loved. But she was just getting started. With $250,000 earmarked in Hudson's will, she cofounded the Foundation for AIDS Research (amfAR), which would channel millions of dollars to combat the disease. When Taylor died in 2011, her legacy included her tireless work on behalf of her old friend and countless victims like him. —**C.N.**

GREAT FRIENDS Taylor and Hudson were pals since making 1956's *Giant* (right). Above: Taylor (on Sept. 26) announcing the formation of a national research organization to find a cure. Her work is carried on by the Elizabeth Taylor AIDS Foundation.

RED WEDDING
Before the night was out for the Carringtons of *Dynasty* (from left: Joan Collins, Catherine Oxenberg, John Forsythe, Linda Evans), a massacre left viewers asking who would live.

1985 IN TELEVISION

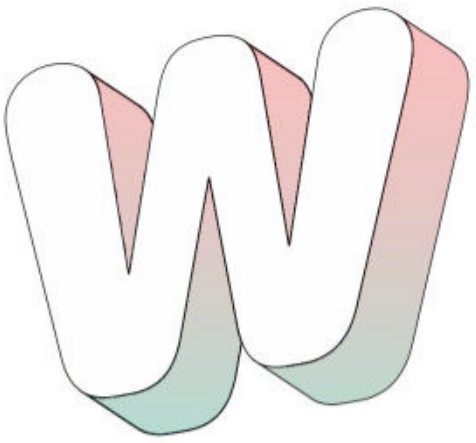
FAMILY VIEWING

FROM THE HUXTABLES TO THE CARRINGTONS, SPRAWLING CLANS RULED PRIME TIME, ALONGSIDE SOME GROUNDBREAKING POLICE AND DETECTIVE SHOWS

SCREWBALL COMEDY IN THE NEW COKE AGE

MOONLIGHTING

AS PRIVATE DETECTIVES, CYBILL SHEPHERD AND BRUCE WILLIS UPDATED AN EARLIER ERA'S BATTLE-OF-THE-SEXES FUN



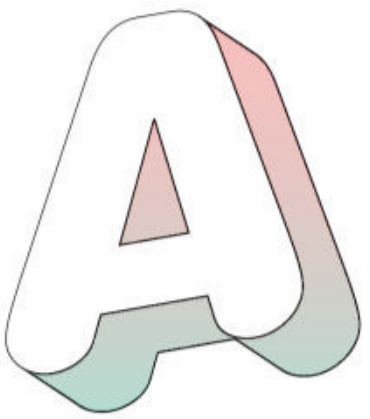
WILL THEY or won't they? That sexually loaded question has fueled screwball romantic comedies for as long as there have been screwball romantic comedies—from Cary Grant and Rosalind Russell in *His Girl Friday* to Ted Danson and Shelley Long on *Cheers*. But on *Moonlighting,* Cybill Shepherd and Bruce Willis took that fizzy-cocktail recipe of barbed bickering mixed with simmering flirtation to dizzying new heights. Created by *Remington Steele*'s Glenn Gordon Caron and introduced each week by Al Jarreau's smooth, jazzy theme song, *Moonlighting* was a new kind of hour-long dramedy from the moment it debuted on March 3, 1985. Shepherd's Maddie Hayes was a chic former model whose fortune had been wiped out by her embezzling accountant, left with only a few failing tax write-off companies that she owned. One of them was a low-rent detective agency run by a smug, sarcastic, fourth-wall-breaking wiseguy named David Addison (Bruce Willis). Reluctantly the mismatched duo decide to partner up…and small-screen comic gold ensued. An indelible supporting turn from Allyce Beasley as the Blue Moon Detective Agency's quirky, helium-voiced receptionist Agnes Dipesto didn't hurt either. (Given to rhymes, Miss Dipesto—they rarely called her Agnes—would typically answer the office phone by trilling a couplet: "Amnesia cases are our special today/ Finding the real you is our forte.") A mix of comedy, mystery and rat-a-tat workplace banter, *Moonlighting* rose from mid-season replacement to immediate ratings hit for ABC in 1985, with Shepherd landing on the cover of *People* for its Nov. 4 issue along with the proclamation "TV's Sexiest Spitfire." It revived her career and launched Willis's. But despite all of the romantic tension onscreen, there would soon be a different kind of tension off, especially after Willis's career took off with the blockbuster success of 1988's *Die Hard.* "I remember at one point in the show, it had gotten to where we just hated each other," Shepherd told *Entertainment Weekly* in 2005. "It was a very volatile show…but that's also what made it great." Despite the best efforts of those involved, the fireworks between the stars eventually fizzled. And the show's final episode addressed its own demise. "Can you really blame the audience?" David and Maddie were asked by a silhouetted producer. "A case of poison ivy's more fun than watching you two lately." —CHRIS NASHAWATY

CYBILL'S RULES
Already a film star when she was hired for the series, Cybill Shepherd was able to get many of her demands met. For one, she would wear high heels only in long shots. As she told *People* for a Nov. 4, 1985, cover: "Heels are a form of bondage. I won't ruin my feet." Newcomer Bruce Willis was one of 3,000, in Shepherd's estimation, who tested to play opposite her.

COPS WHO WERE PRETTY IN PINK

MIAMI VICE

EVEN IF YOU DIDN'T WATCH A FRAME OF THIS TROPICAL CRIME HIT, YOU FELT ITS INFLUENCE IN FASHION, MUSIC, MEN'S GROOMING AND SOUTH BEACH STYLE



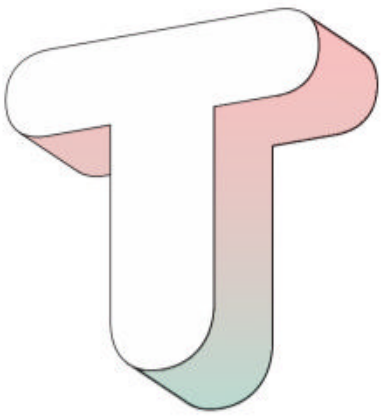
ACCORDING TO TV LEGEND, *Miami Vice* began as two words that NBC Entertainment head Brandon Tartikoff scribbled on a piece of paper: "MTV Cops." Anthony Yerkovich, a former writer-producer on *Hill Street Blues,* and future film director Michael Mann (who'd later helm a 2006 *Miami Vice* movie) took it from there, creating one of the hippest, sexiest and most stylish cop shows to ever hit the screen, big or small. The format might have been familiar (a pair of undercover detectives crack cases by infiltrating an urban underworld), but the setting and the stars looked entirely new. When the show earned a spot on the 1984-85 season, Miami's South Beach wasn't the trendy paradise it is today—it had become the main entry of cocaine into the U.S. *Miami Vice* leaned into the city's seedy notoriety for its topical vice-squad story lines. The hour-long show's two leads were also novel. As Sonny Crockett and Ricardo Tubbs, Don Johnson and Philip Michael Thomas popped up each week (after being introduced by Jan Hammer's iconic synthesizer theme) wearing some combination of face stubble, unstructured Armani jackets with rolled-up sleeves, sherbet-colored T-shirts and loafers without socks. When he arrived at a *People* interview appearing much as he did in character, Johnson explained, it was "the only look I ever liked and felt individual in, and now every guy, his brother and his dog are wearing it." (He also shared his secret for constant five-o'clock shadow: "I shave with a sideburn trimmer.") Their Collezioni Uomo fashions made sense behind the wheel of a Ferrari Daytona (Crockett) or a Cadillac Coupe DeVille convertible (Tubbs). But Johnson and Thomas didn't just dress like MTV cops, the show took the music network's quick-cutting, neon-lit sensibility and pushed it into something cinematic. *Miami Vice* made the gutter look glamorous. By its second season, the series was No. 9 in the Nielsens. But *Miami Vice* left a bigger imprint on the decade's style and more lastingly the revitalization of a city that had been on the skids. In *TV (The Book),* critics Matt Zoller Seitz and Alan Sepinwall wrote that "*Miami Vice*…gave American TV its first visionary existential drama." It also left us with a real electric razor sold under the name the Miami Device. —C.N.

TO EACH HIS OWN
Johnson and Thomas made the cover of *People* on Oct. 7 and Dec. 9, respectively. Asked about his love life since becoming famous, the single Thomas replied, "I really don't date.… I love women, don't misunderstand me. But I would rather concentrate on building an empire than fall in love and lock up."

RETIRING BUT NOT SHY

THE GOLDEN GIRLS

FOUR WOMEN FRIENDS TALK ABOUT LIFE, LOVE, MEN—BEFORE THERE WAS CARRIE AND HER COSMOS, THERE WAS ROSE, BLANCHE, DOROTHY AND SOPHIA



THANK YOU for being a friend/ Traveled down the road and back again/ Your heart is true, you're a pal and a confidant." Okay, now that we've got that song stuck in your head—no shame in that, by the way—let us now pay tribute to one of the most hilarious and unlikely of sitcom hits the 1980s, *The Golden Girls*. At a time when TV was skewing younger and younger, desperately chasing after the target-rich 18-49 advertising demographic, it would take four feisty women living under the same roof in the retirement mecca of Miami to serve up some of the spryest and quick-on-its-feet one-liners of the decade. Created by *Soap* veteran Susan Harris, the NBC Saturday-night comedy first aired on Sept. 14. Anchored by an ensemble of pedigreed comic royalty—Bea Arthur as the prickly, principled Dorothy Zbornak, Betty White as the naive and ditzy Norwegian-American Rose Nyland, Rue McClanahan as the randy southern belle Blanche Devereaux and Estelle Getty as Dorothy's dotty Sicilian mother, Sophia Petrillo—*The Golden Girls* was initially aimed at a new (which is to say "old" audience). "It was a demographic that had never been addressed," Harris told *Entertainment Weekly* in 2010. But the show quickly reached beyond the Geritol set and became a crossover sensation, vaulting into the Top 10 in its rookie season thanks to its fearlessness in tackling serious subjects such as AIDS, menopause and interracial marriage (not to mention seniors still acting like frisky coeds). During its seven-season run, the show would rack up 68 Emmy nominations, with each of its four leading ladies nabbing a statuette along the way. "We're having so much fun, it's illegal," Betty White told *People*. "It's nice to know you don't self-destruct after 40." (And speaking of ages, a little trivia: Getty was 62 in the show's first season, while her screen daughter Arthur was 63.) Although the series ended because she decided to leave the show, Bea Arthur also loved the ensemble work. "There are no egos involved, because we're four strong professionals. There's no waif to be carried," she said. "It's a joy going to work every day."

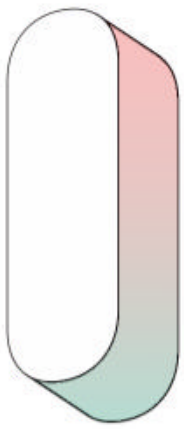
The Golden Girls legacy includes the long-running spinoff *Empty Nest*, starring Richard Mulligan as a widower living with his two adult daughters, which aired for seven seasons on NBC. The less said of the show's other spinoff, *The Golden Palace*, the better. Still, 35 years later, *The Golden Girls* remains a comfy, round-the-clock presence in syndication (not to mention a merchandising moneymaker with *Golden Girls* cookbooks, candles and cruises). Commenting on the show's legacy, Harris said to *EW*, "The most important thing is to let people know that there are all forms of family—and you don't have to be alone." Mission accomplished. And thank you for still being a friend all these years later, ladies. —C.N.

A SINGULAR ROSE
Betty White (left, with Getty, Arthur and McClanahan) consistently delivered Rose Nylund's hilariously dim St. Olaf stories. Offscreen the actress was then taking care of her 86-year-old mother who, White told *People*, loved the show. "She said, 'You four old broads are terrific.'"

RATINGS CATFIGHT!

DYNASTY

ARMED IN SHOULDER PADS, DRIPPING JEWELS AND LACQUERED HAIR, AARON SPELLING'S SCHEMING PRIME-TIME SOCIALITES TOOK ON *DALLAS* AND WON



IT WAS NO SECRET that *Dynasty* was whipped up as ABC's even more over-the-top response to CBS's prime-time soap-opera sensation *Dallas*. It began airing in 1981, and by 1985 Aaron Spelling's catfights-and-caviar melodrama had surpassed even its predecessor, becoming for a time the top-rated show on television. Audiences couldn't get enough of Linda Evans's Krystle, Joan Collins's bitchy Alexis and John Forsythe's filthy-rich oil-baron patriarch Blake Carrington. Wired into the lifestyles-of-the-rich-and-famous ethos of the Reagan era, *Dynasty* was King Lear in Colorado—with high drama, hair-pulling and of course haute couture. (Costumes by designer Nolan Miller cost $35,000 an episode—a lot in the mid-'80s). "We wanted to do something that would be fun, an American fantasy," the show's co-creator Esther Shapiro told *New York* in 1985. "We thought people had seen enough stories where families fell apart. We wanted a strong 19th-century sort of family where people were in conflict but loved each other in spite of everything." But it was hate—thanks especially to outrageous Collins—not love that turned the show into a ratings juggernaut. One of *Dynasty*'s early fans was actress Diahann Carroll. Among the bejeweled villainesses she saw a void—and an opportunity. As she told *People* in 1984, she phoned her agent and made a pitch to get herself on the show: "They've done everything. They've done incest, homosexuality, murder. I think they're slowly inching their way toward interracial. I want to be wealthy and ruthless. I want to be the first black bitch on television." And so she was, cast as Dominique Deveraux, the surprise half sister of Blake Carrington. While already a watercooler force in its Wednesday-night time slot, the 1985 season finale is when the series served up one of the most memorable (and deliciously campy) cliff-hangers in television history. Airing on May 15, 1985, and known as "The Moldavian Massacre," the episode centered on the Charles-and-Diana-like royal nuptials of Amanda Bedford Carrington (Catherine Oxenberg) and Prince Michael (Michael Praed). It was a fairy-tale wedding, at least until it was interrupted by terrorists during a military coup in Moldavia, who riddled the chapel with bullets, leaving the show's entire cast lying seemingly lifeless on the ground. The violent out-of-nowhere twist immediately became the most talked-about hour of television of the year—*Dynasty*'s very own "Who Shot J.R.?" moment—with 25.9 million viewers tuning in at home. Not surprisingly the ratings were even higher when *Dynasty* finally returned after four months of buzz and speculation about who would live and who would die. In the end only two minor characters perished in the Moldavian Massacre, but the excruciating wait during the endless summer of 1985 felt like an endurance test for TV lovers. —C.N.

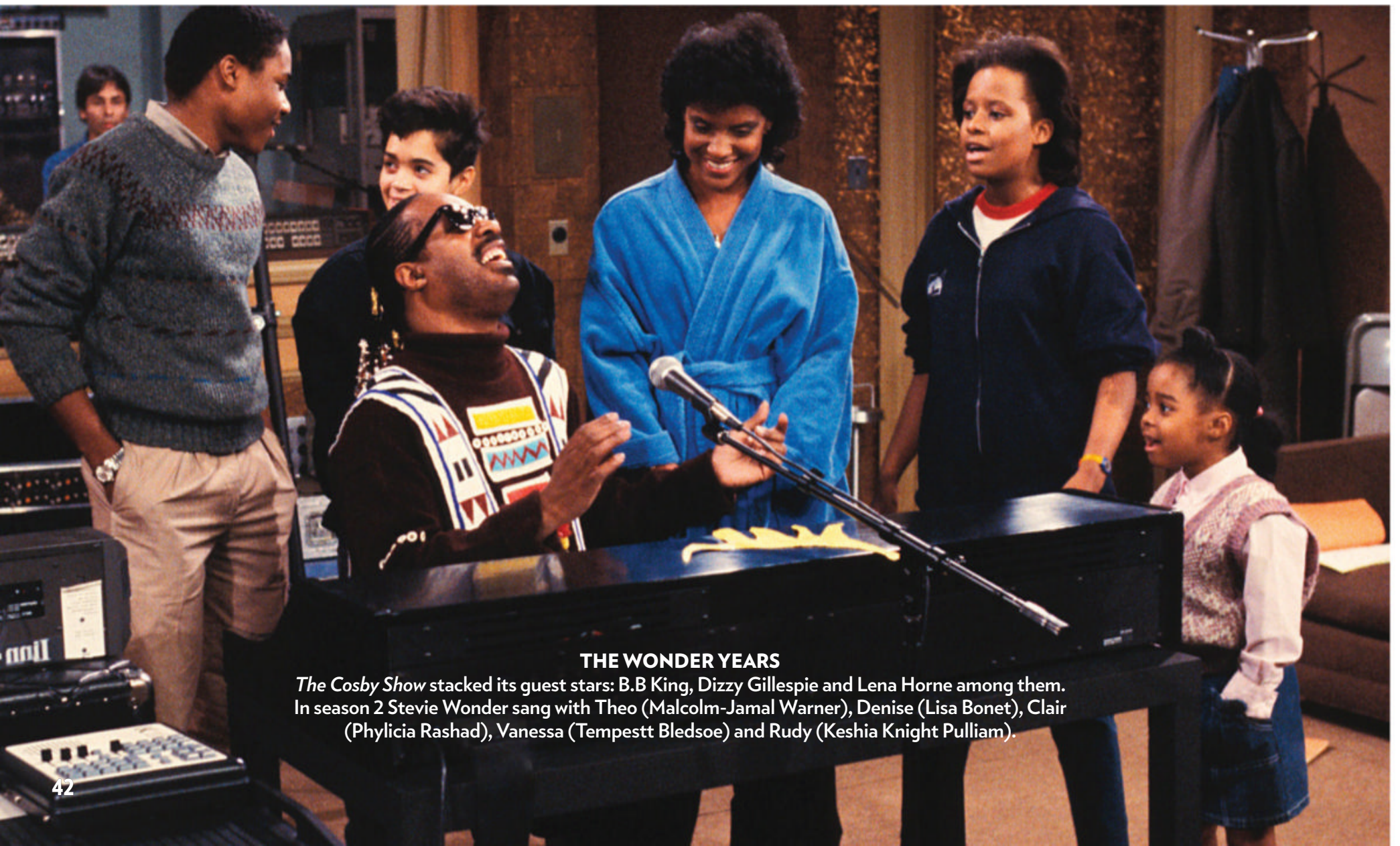
TV ROYALTY
The *Dynasty* clan (fronted by Joan Collins as Alexis, John Forsythe as Blake and Linda Evans as Krystle) mirrored the era's lust for excess. Below: Diahann Carroll (with Calvin Lockhart) made her first entrance behind several porters toting her luggage and quickly sparred with a hotel clerk over a suitable suite. "I don't sleep in my clothes!" she huffed. "Nor do I sleep *with* them."

IT'S A FAMILY AFFAIR

THE COSBY SHOW

TWO PARENTS, FIVE KIDS AND A LOT OF DAD JOKES. SOUNDS FAMILIAR, BUT TV HAD NEVER SEEN A FAMILY LIKE THE HUXTABLES

IF THE 1927 YANKEES are the epitome of an unbeatable lineup, the 1985 sitcom version was NBC's Thursday lineup, which included *Family Ties, Cheers* and *Night Court*. But none was bigger than 8 p.m. lead-off hitter *The Cosby Show*. This show about an upper-middle-class African-American family hit No. 1 in the first of its eight seasons. *People* called it "by far the best of the new season . . . funny, fast-paced, lovable and real." Co-created by Bill Cosby, who played the put-upon patriarch Dr. Cliff Huxtable, a Brooklyn obstetrician, *The Cosby Show* costarred Phylicia Rashad as his attorney wife, Clair, and Sabrina La Beauf, Lisa Bonet, Malcolm-Jamal Warner, Tempestt Bledsoe and Keshia Knight Pulliam as their five kids. Rather than steer toward the bland middle lane, the show tackled head-on issues of race, civil rights and upward mobility. America followed. But it also dealt with universal themes: the challenges of parenting, of losing a pet or of following a low-salt diet. It was the first time many viewers had seen a Black family like the Huxtables. The show's positive impact was immeasurable. Still, it's impossible to talk about it today without thinking of Bill Cosby now. After sexual assault allegations resurfaced in 2015 (three years later he would be convicted on three counts of aggravated indecent assault), *Ebony* wrote, "Black America is left to grapple with his once-unimpeachable legacy. If Bill Cosby is finished, what does that mean for Cliff, and the rest of the tribe called Huxtable?" Some networks pulled *Cosby* reruns. But it doesn't change the show's place in history or the real laughs it brought us. —C.N.



THE WONDER YEARS
The Cosby Show stacked its guest stars: B.B King, Dizzy Gillespie and Lena Horne among them. In season 2 Stevie Wonder sang with Theo (Malcolm-Jamal Warner), Denise (Lisa Bonet), Clair (Phylicia Rashad), Vanessa (Tempestt Bledsoe) and Rudy (Keshia Knight Pulliam).

WOMEN'S WORK

CAGNEY & LACEY

DEVOTED VIEWERS SAVED THIS BREAKTHROUGH FEMALE-LED COP DRAMA, EVEN WHEN NETWORK EXECS WEREN'T SURE ABOUT IT

WHEN THE PIONEERING CBS police procedural first aired as a two-hour TV movie in 1981, Tyne Daly's NYPD partner was played by *M*A*S*H* star Loretta Swit. For the series, Swit (still bound to her Hot Lips Houlihan contract) was replaced by horror-movie regular Meg Foster. But low ratings kept the show on the brink of cancellation. Rebooted with Daly opposite Sharon Gless, *Cagney & Lacey* hit its stride and was saved from the axe by a passionate letter-writing campaign of female fans. Cleverly counterprogrammed against ABC's dude-magnet *Monday Night Football,* the show landed in the Top 30 in the Nielsens in 1985 and won an Emmy for Best Dramatic Series, shattering the glass ceiling on the muscular genre in the process. A cop show with only female leads? "That concept flew in the face of every myth about women in Hollywood," said executive producer Barney Rosenzweig (later Gless's husband). Created by Barbara Avedon and Barbara Cordey, the series was also revolutionary behind the scenes, hiring an unprecedented number of female writers and directors in its seven-season run. As Mary Beth Lacey, Daly played a married working mother and liberal-minded woman in blue. And as Christine Cagney, Gless was a prickly career-driven single woman of well-to-do origins. Their odd-couple chemistry was as empathetic as it was electric—either Daly or Gless won the Emmy for Best Actress in a Drama every year the show was on. After the 1988 finale, the stars would reunite for four made-for-TV *Cagney & Lacey* movies. By then their trailblazing legacy was already assured. —C.N.

HUMAN DRAMA
Gless and Daly held the Feb. 11, 1985, cover as their show began a story line about Mary Beth Lacey's breast cancer. "At this stage of the game, this character talks to me in the middle of the night," Daly told *People*. "She tells me stuff."

THE BESTSELLER

MURDER, SHE WROTE

To more than 16 million viewers each week, this CBS detective hit was the TV equivalent of a cozy down comforter (if that comforter came with a dose of murder and skulduggery). Starring film-and-stage legend Dame Angela Lansbury as Jessica Fletcher, a widowed English teacher turned mystery writer and amateur sleuth, the show was set in the fictional Maine hamlet of Cabot Cove, where people dropped like flies each week, making it the kind of place you'd be a fool to visit—unless it was from the safety of your living room.

HAIL MARY!
227

New on the 1985 schedule, *227* joyfully chronicled the gossiping (and occasionally loving) residents of a Washington, D.C., apartment building. The NBC sitcom was conceived as a showcase for Marla Gibbs, the sassy housekeeper Florence from *The Jeffersons*. But audiences quickly fell head over heels (emphasis on heels) with Jackée Harry, who played Sandra, the sexy, outrageous neighbor who found a way to bicker with Gibbs's Mary about anything. During a five-season run, the show would also introduce future Oscar-winning actress Regina King (*If Beale Street Could Talk*), whose character Brenda was as book smart as she was boy crazy.

CAP'N KIRK
GROWING PAINS

You couldn't help but be hooked on the weekly trials and tribulations of the Seaver clan from the very first moment you heard the sitcom's infectious theme song "As Long As We Got Each Other." Essentially conceived as ABC's strategic counterstrike to NBC's *Family Ties*, *Growing Pains* mixed parental exasperation with heartstring-tugging teachable moments for the three (then four) Seaver kids courtesy of Alan Thicke's mild-mannered-but-easily-flummoxed psychiatrist patriarch Jason. Still, it wouldn't take long for the show to locate its ratings meal ticket in breakout *Tiger Beat* idol Kirk Cameron, who played the leather-jacketed ladies' man Mike.

CLEANING UP

WHO'S THE BOSS?

Just off a five-season run on *Taxi,* Tony Danza came back as baseball-player-turned-housekeeper Tony Micelli on ABC's *Who's the Boss?* A doting dad to a tomboy daughter (Alyssa Milano), Tony sparred and sparked with his boss, divorced ad exec Angela Bower (Judith Light). Most of the laughs rightly went to seven-time Emmy nominee Katherine Helmond, as Angela's sexually adventurous mother, Mona.

Hello, Elmo!

A *Sesame Street* background player from 1980, Elmo, the fuzzy red monster with the helium-pitched falsetto, broke out in 1985. Speaking to his human pals in the third person, he would soon prove in popularity and in later products that we were all living in "Elmo's World."

SPINOFF GLITZ

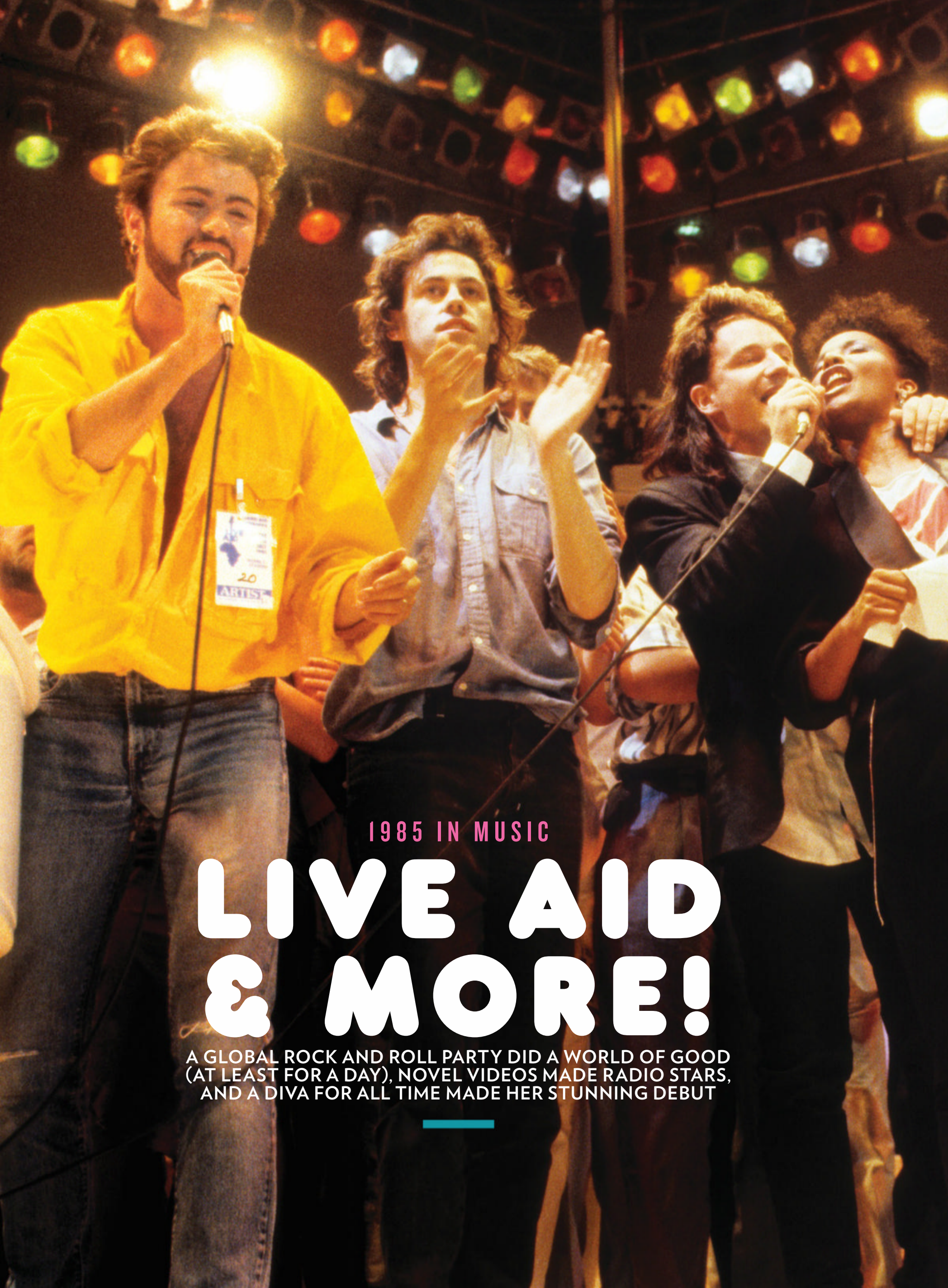
THE COLBYS

The '80s were the Golden Age of the TV spinoff. So when *Dynasty* surpassed its rival sex-and-sin soap *Dallas* in the ratings, it was only a matter of time before the Carringtons' competing clan the Colbys got their prime-time close-up. Dripping with baubles, ball gowns and more backstabbing than a Greek tragedy, *The Colbys* cast a full roster of old-school Hollywood stars including Charlton Heston, Barbara Stanwyck and Ricardo Montalban. But even a slew of crossover cameos from its sister show *Dynasty* couldn't save *The Colbys* in the end. It was canceled after two seasons.

WATCH YOUR HEAD

MAX HEADROOM

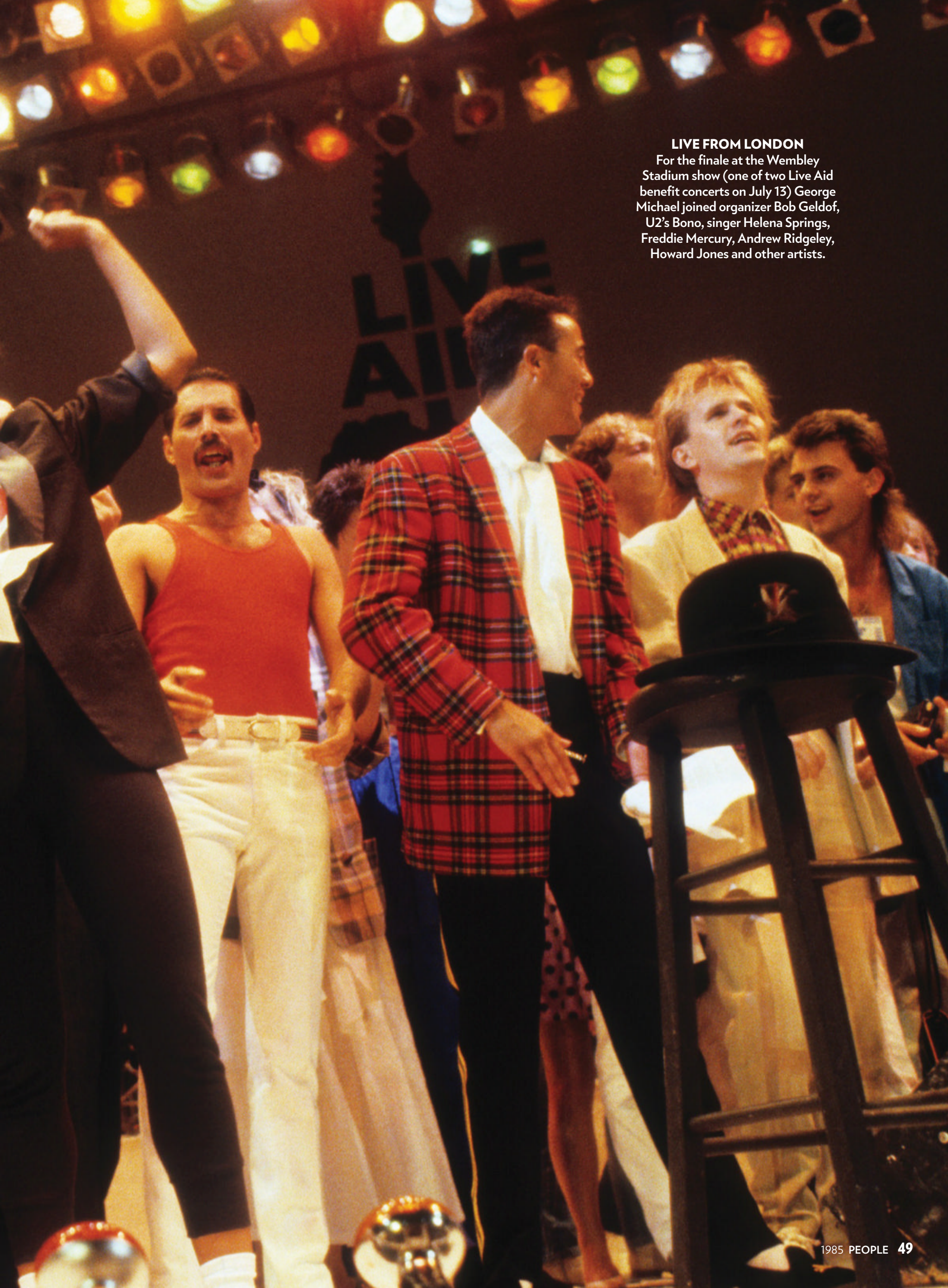
Tap-dancing the fine line between cool and creepy, Max Headroom made his debut in the U.K. in 1985 and aired on Cinemax in the U.S. The glitchy, stuttery artificial-intelligence character (voiced by and modeled after actor Matt Frewer) was a distinctly pre-Internet phenomenon—a snarky cyberpunk talking head speaking truth to corporate power. As Max went from a cult curio to the mainstream, he'd wind up hosting music video shows, interviewing stars and hawking New Coke before taking his place in the cultural remainder bin alongside Spuds MacKenzie.



1985 IN MUSIC

LIVE AID & MORE!

A GLOBAL ROCK AND ROLL PARTY DID A WORLD OF GOOD (AT LEAST FOR A DAY), NOVEL VIDEOS MADE RADIO STARS, AND A DIVA FOR ALL TIME MADE HER STUNNING DEBUT

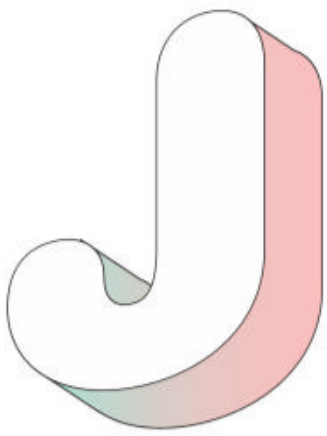


LIVE FROM LONDON
For the finale at the Wembley Stadium show (one of two Live Aid benefit concerts on July 13) George Michael joined organizer Bob Geldof, U2's Bono, singer Helena Springs, Freddie Mercury, Andrew Ridgeley, Howard Jones and other artists.

ROCKIN' ALL OVER THE WORLD

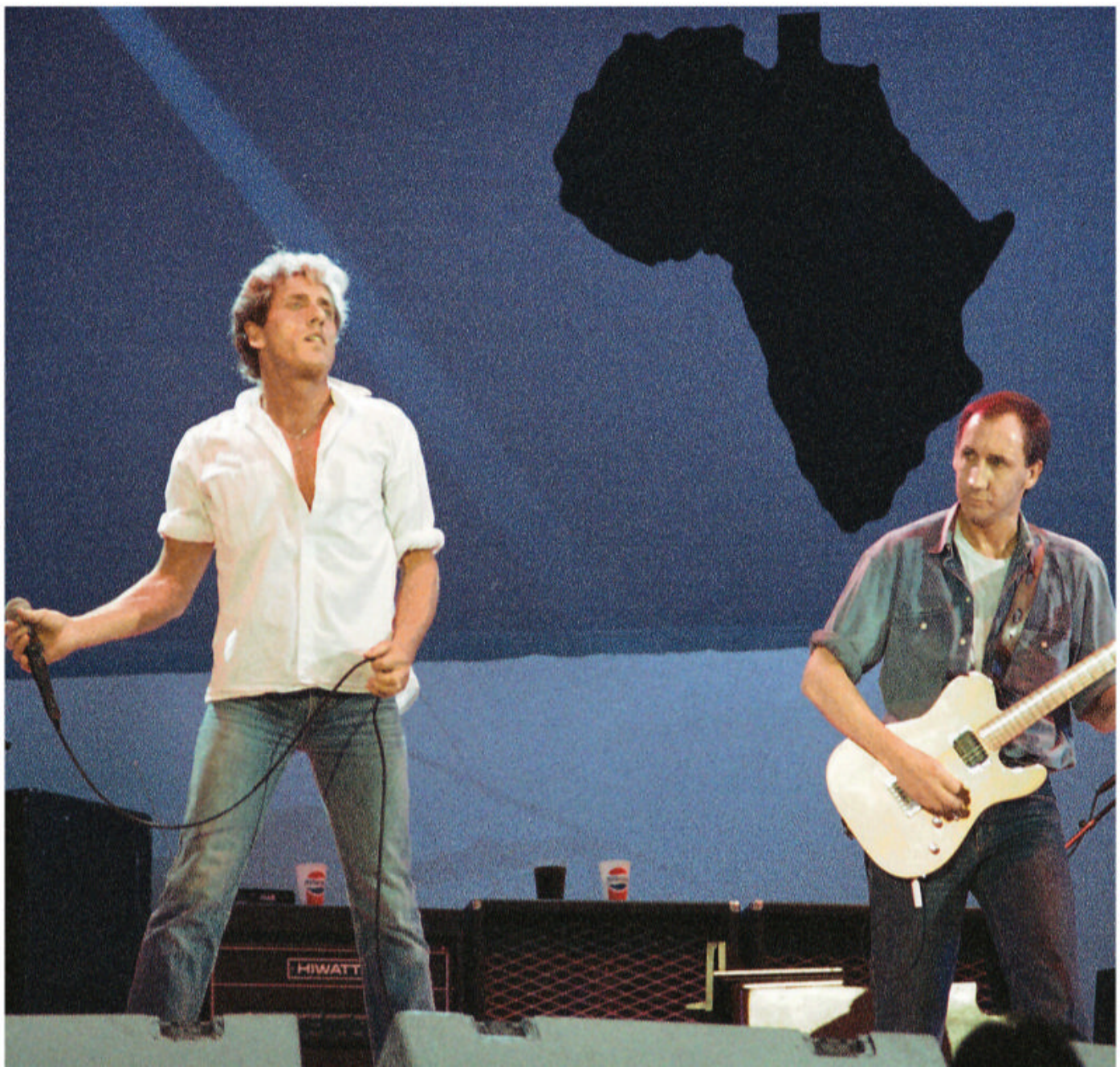
LIVE AID

WHAT A DAY! MUSIC'S BIGGEST STARS PLAYED ON TWO CONTINENTS TO AN AUDIENCE OF 1.5 BILLION PEOPLE—ALL TO HELP RELIEVE FAMINE IN AFRICA



JULY 13, 1985, SAW the most ambitious pop-culture event of the decade—possibly of all time (certainly of the pre-Internet age)—as more than 75 rock and pop acts came together on stages in two continents to play for 16 hours to a global TV audience of 1.5 billion people with the goal of raising money for food assistance sent to African nations suffering a famine. Though marred by a few technical difficulties (for one, Paul McCartney's mic cut out during "Let It Be"), Live Aid was one for the books, headlined by a who's who of the biggest rock acts: David Bowie, Elton John, Queen (the day's standout) and McCartney in London; and Madonna, Bob Dylan, Mick Jagger and Tina Turner in Philadelphia. This greatest ego-juggling show on earth was organized by Boomtown Rats singer Bob Geldof (see box) and Ultravox's Midge Ure, who had at the end of 1984 wrangled a few dozen colleagues into donating their services for the holiday single "Do They Know It's Christmas?" with proceeds going to famine relief. It inspired American stars, led by writers Michael Jackson and Lionel Richie and produced by Quincy Jones, to add to the charity coffers with the U.S.A. for Africa single "We Are the World." The two records had been so successful, why not take the show live?

Unlike 1969's Woodstock, the Live Aid concerts—played at London's Wembley Stadium and Philly's JFK Stadium—did not bill themselves as being about peace. But peace was surely brokered as members of



WE CAN BE HEROES
Among the many performers in London were David Bowie (far left) and the Who (left, Roger Daltrey and Pete Townshend). Also among the do-gooders that day: the tens of thousands of ticket buyers at Wembley Stadium (above) and in Philadelphia, plus donors watching at home, who together contributed $150 million in famine relief for African nations. Before the show, estranged members of the Who had been on the fence about reuniting. "The idea was really abhorrent," bassist John Entwistle told *People*. "But Bob [Geldof] told me that I would save lives if we did it."

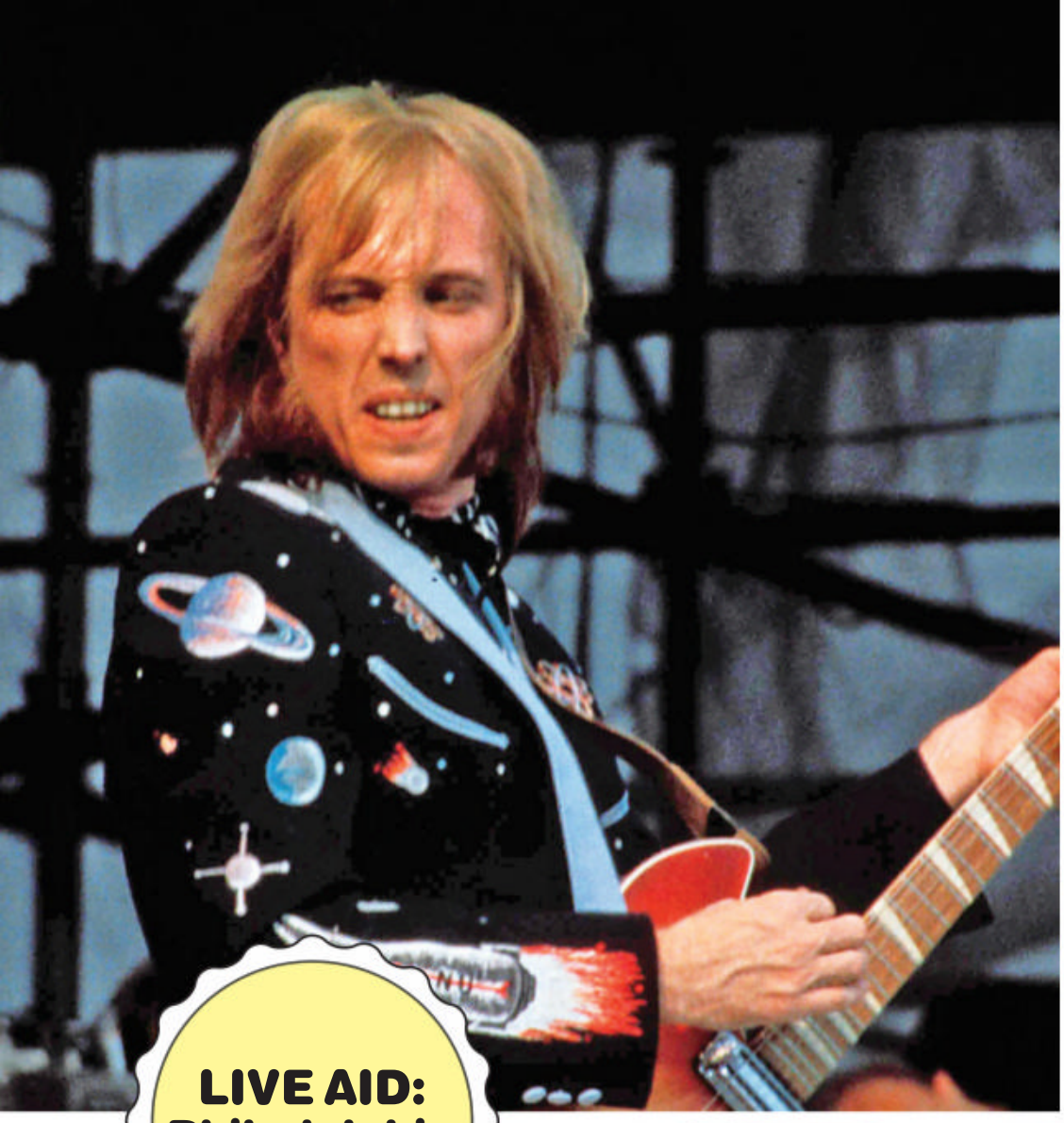
THE CHAMPIONS
With six sing-along classics delivered in 22 minutes, Queen turned around an early-'80s career lull and rewrote Freddie Mercury's place in rock history.

HELLO, I MUST BE GOING...
After playing in London with Sting (below right), Phil Collins hopped a helicopter to the Concorde, which got him to the States in time to take the stage in Philadelphia and play drums for Eric Clapton and Robert Plant before doing a set of his own.

BOB GELDOF

They called him Saint Bob, and the Queen made the Irish rocker an honorary knight. His trajectory from Boomtown Rats frontman to global philanthropist began one evening at home in 1984. Bob Geldof watched a BBC documentary about famine in Ethiopia. The sight of starving children rocked him to his core. "I was utterly speechless," Geldof told *People*. He and Midge Ure wrote a song, "Do They Know It's Christmas?," and soon were recording it with a star-studded choir. Live Aid would be next. Today it feels inevitable, but then Geldof (left, opening Live Aid with the Waleses) still wondered: What if he'd missed that BBC doc? "I don't know, but I assume that none of this would have happened. Imagine if I'd gone out to the pub."

busted-up bands including the Who, Led Zeppelin, Black Sabbath and Crosby, Stills, Nash and Young shocked and delighted fans by coming together for this good cause. Social-justice veterans like Joan Baez and Motown act the Four Tops shared the bill with video-era stars such as Duran Duran and modern torch singer Sade. In front of 90,000 in Philadelphia, Hall & Oates played backup for Mick Jagger. Elvis Costello led the Wembley Stadium audience of 72,000 in what he called "this old northern English folk song," the Beatles' "All You Need Is Love." Somehow, Phil Collins managed to perform live at both events thanks to a quickie flight on the Concorde. In the end, between ticket sales and donations made by television viewers, Live Aid would raise $150 million for people whose suffering had long been overlooked. While some charged that the charitable efforts ignored political reality in nations where famine was widespread, Geldof's great show changed the conversation in the middle of the "Greed Is Good" decade. And although it was secondary in importance to the greater cause, the music that day was miraculous. Even Geldof was impressed with the results: "We raised the issue, and it worked beyond my wildest dreams." —**CHRIS NASHAWATY**



LIVE AID: Philadelphia

BACK IN THE U.S.A.
The lineup at Philadelphia's JFK Stadium included Tom Petty (far left), Patti LaBelle (left) and Lionel Richie jamming with Harry Belafonte (below).

PRIVATE DANCER
Friends from when their bands toured the U.K. in the '60s, Tina Turner and Mick Jagger teamed up for two songs in his set, including "It's Only Rock 'n Roll."

DRESS YOU UP
Just weeks after Madonna's 1985 tour ended, prefame nude photos of her were published by *Playboy*. From the stage at Live Aid the singer told the crowd, "I ain't taking s--- off today!"

THE MATERIAL GIRL

MADONNA

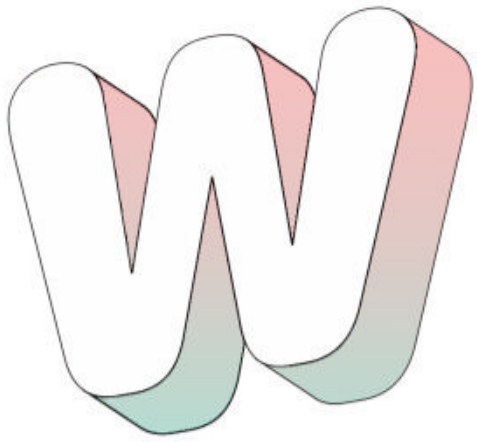
MIXING VIRGIN AND VIXEN, THIS UNCOMPROMISING PERFORMER CALCULATED HER EVERY MOVE TO GET THE WORLD INTO HER GROOVE

BRUCE SPRINGSTEEN was born to run—I was born to flirt," Madonna told the press. She was kidding, sort of. She certainly charmed record buyers. Her second album, *Like a Virgin,* rode the top of the U.S. chart for three weeks, having toppled the Boss. Her Top 10 hits just kept coming, among them "Material Girl" (the song that gave Madonna her most enduring nickname), "Angel," "Dress You Up" and the ballad "Crazy for You" from the soundtrack to *Vision Quest,* a teen wrestling romance released in February in which the then-26-year-old singer made a cameo appearance. She hit movie screens again just weeks later with a starring role in the madcap indie comedy *Desperately Seeking Susan. The New Yorker*'s legendary film critic Pauline Kael hailed Madonna as "an indolent, trampy goddess." The star was also earning raised eyebrows for her business acumen, which didn't bother her a bit. "I'm tough, ambitious, and I know exactly what I want," she said. "If that makes me a bitch, okay." Fans adored her unapologetic Teflon toughness and unabashed sexuality; the old guard was vexed by it. Love her or hate her, nobody could stop talking about her. By year's end the singer's music was selling at an astonishing rate of 75,000 vinyl discs a day, no doubt boosted by an eight-week U.S. and Canada tour and her indelible videos, which were a staple of MTV. "I always said I wanted to be famous," Madonna said at the time. "I never said I wanted to be rich." She achieved both, however, and still managed to retain her sense of humor. Case in point: Her manager reported that when he told her a gigantic royalty check was arriving from her record company, all she said was, "Great! Now I don't have to take the subway anymore." —**ERIK FORREST JACKSON**

ROYAL FLUSH

PRINCE

PURPLE RAIN GAVE THE ENIGMATIC ROCK STAR A HIT MOVIE, A SMASH SOUNDTRACK AND A CONCERT THAT WOULD LIVE ON IN LEGEND



WHEN IT RAINS, it pours. On the (high) heels of the success of *Purple Rain,* both the 1984 movie and the soundtrack that would sell more than 21 million copies, Prince, 26, began the new year by accepting a Best Original Song Score Academy Award. The musical polymath was in the midst of a promotional tour of the U.S. with his band the Revolution. His kinetic show featured songs from the soundtrack as well as from previous records *1999* and *Controversy.* Standing 5′2″ in bare feet, Prince loomed large onstage, with outsize talent and stamina. During the concert he'd stretch his rendition of the song "Purple Rain" to 18 minutes with mind-blowing guitar solos. Once the tour wrapped in April, Prince's then manager, Steve Fargnoli, announced the singer had no plans to go out again. "I asked Prince what he planned to do," said Fargnoli. "He told me, 'I'm going to look for the ladder.' So I asked him what he meant, and all he said was, 'Sometimes it snows in April.'" A shrewd marketer who loved a cryptic tease, Prince dropped a new collection, *Around the World in a Day,* that same month. Its psychedelic-tinged sound was a departure, and he chose to release no advance singles. The unorthodox strategy paid off: The album hit No. 1 on the *Billboard* charts with two tracks, "Raspberry Beret" and "Pop Life," in the top 10. (Track 8 was "The Ladder.") By year's end, Prince had a slew of new trophies for his mantel, but *Purple Rain* would remain a defining moment. In 2016, just months before the artist's death by accidental overdose, the modest Minneapolis dwelling that served as the exterior of the home of Prince's character in the film was purchased. Only after the deal closed did the seller realize who the buyer was: Prince himself. —E.F.J.

PURPLE REIGN
Printed on the tickets to Prince's concerts that year were instructions to audience members to "wear something purple." In large part they complied.

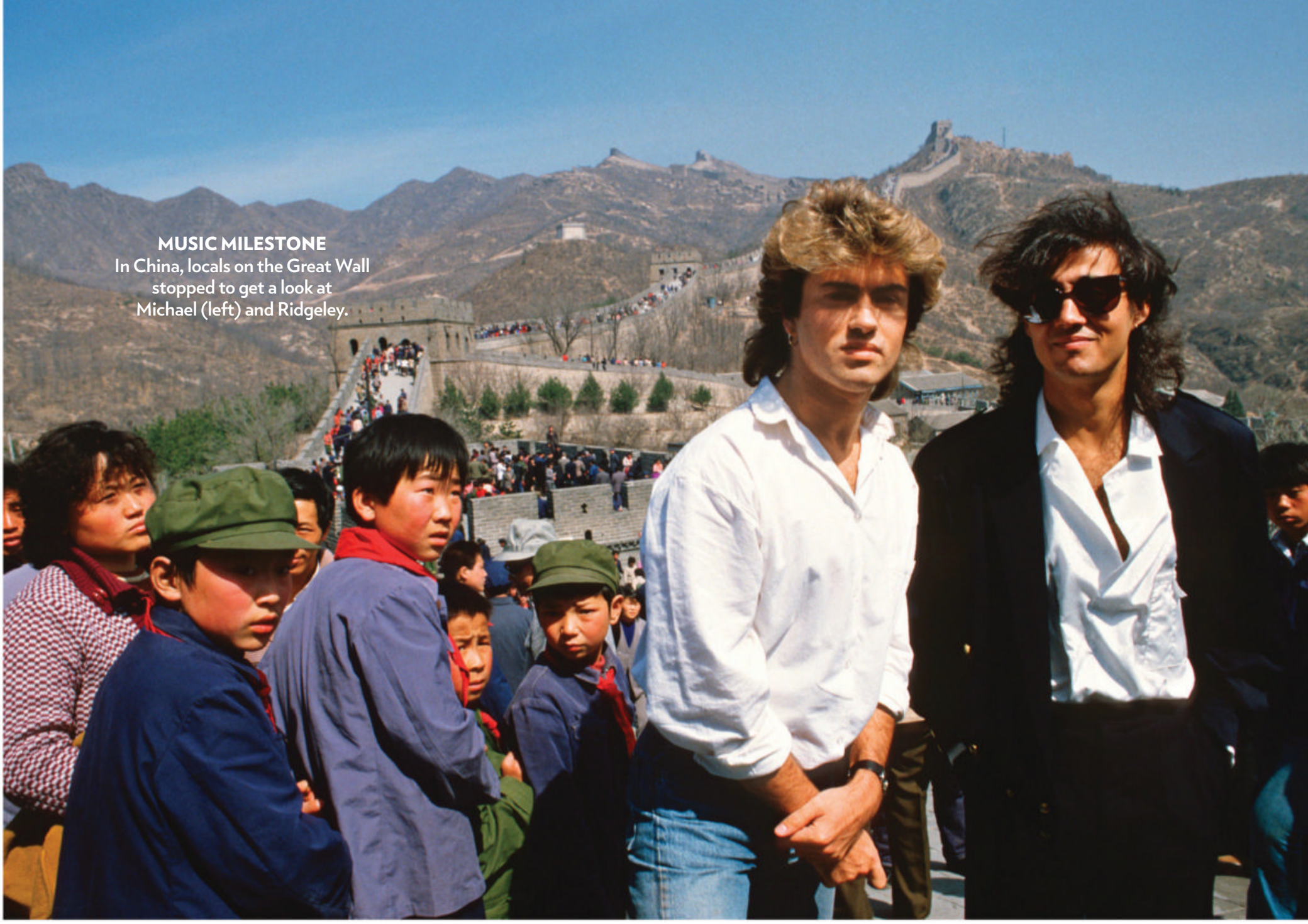
A DIVA'S DEBUT

WHITNEY HOUSTON

WITH HER FIRST LP SHE SHOWED HER VOICE WAS ONE FOR THE AGES

WHITNEY Houston released her first album on Valentine's Day 1985—and the world fell in love. Before then the New Jersey native had been singing backup for Chaka Khan and Lou Rawls and appearing in fashion magazines. "I like modeling," said Houston, "but singing was in my blood." Indeed, the daughter of singer Cissy Houston (and cousin of Dionne Warwick) grew up in recording studios, as her mother sometimes sang backing vocals for Aretha Franklin. "When I heard Aretha, I could feel her emotional delivery so clearly," she said. "That's what I wanted to do." At 21 she embarked on a tour in June, opening for Jeffrey Osborne. By autumn she was headlining Carnegie Hall. "Let's make a deal," she told the New York audience. "You give me some of yourselves, and I'll give you all of me." She would later marry and divorce R&B star Bobby Brown, with whom she had her only child, Bobbi Kristina, before her death in 2012. But those troubles were far off. Young Whitney's focus was singular: "God gave me a voice to sing with." —E.F.J.

INTRODUCING...
Her self-titled debut record earned her four Grammy nods and a win in the Best Female Pop Performance category for "Saving All My Love for You."



MUSIC MILESTONE
In China, locals on the Great Wall stopped to get a look at Michael (left) and Ridgeley.

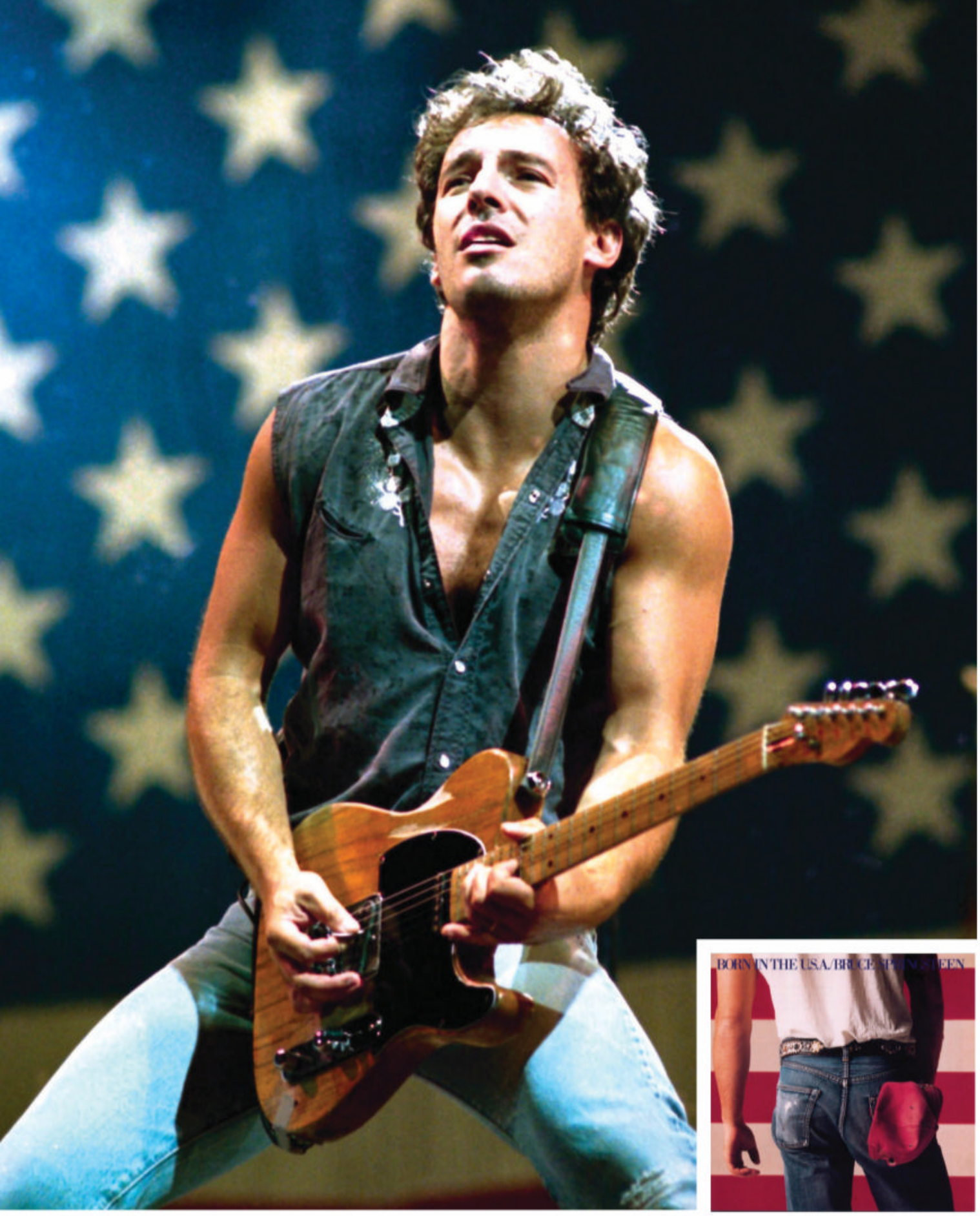
TWO FOR THE ROAD

WHAM!

THE YEAR THEY TOPPED THE U.S. CHARTS, GEORGE MICHAEL AND ANDREW RIDGELEY MADE HISTORY IN CHINA—THEN SPLIT UP

"IT'S INCREDIBLE—unthinkable!" said George Michael, 21, of standing on the Great Wall of China. He and his Wham! bandmate Andrew Ridgley, 22, were there for what would be a groundbreaking show at the Workers' Gymnasium in Beijing on April 7, 1985. The show, the first in China by a Western pop group, cost attendees five yuan, or about $1.75, each. (Sounds like a steal now, but it was three days' wages for some in the audience.) The 10-day visit to the Communist country was part of a world tour in support of their second album, *Make It Big*, and its trio of No. 1 hit singles. Instead of a rock and roll entourage, the boyish Brits brought family along—not surprising considering that they were both still living at home with their parents. In deference to local norms, "I didn't do anything sexy," Michael later said, "which is not my usual act." (The concert and surrounding hoopla were captured for a documentary released a year later.)

Back home in England, Michael was still adjusting to the effects of fame and the hot glare of the tabloids. "When we suddenly became a screamed-at band, it was obviously very exciting," he explained. "But the newspapers decided we were the closest thing to the royal family in terms of selling papers." They would end the year with *Billboard*'s No. 1 ("Careless Whisper") and No. 3 ("Wake Me Up Before You Go-Go") pop singles of 1985. Their follow-up in 1986? The duo amicably split so Michael could launch a solo career. He soared with hits like "Faith" and "Freedom! '90" but died too young, at 53, on Christmas Day 2016. "I've not had as strong a bond with any other chum since then," Ridgeley wrote in a 2019 memoir. "That type of intensity is harder to rediscover as you get older." —E.F.J.



STORYTELLER

BRUCE SPRINGSTEEN

The poet of blue-collar baby boomers, Bruce Springsteen had, a decade earlier, achieved a level of fame few rock stars ever knew: One week in 1975 he appeared on the covers of both *Time* and *Newsweek,* heralding him as the next big thing. But he hit his formidable stride with the release of *Born in the U.S.A.,* the top-selling album of 1985, supported by a 15-month world tour with the E Street Band, an earthshaking, four-hour barnstormer that nightly left fans blissfully exhausted. It took a toll on the artist too. "Man," the Boss, then age 34, said one evening after coming offstage, "I usually lose between 3 and 5 pounds during a show. This felt like a 4.5." (Who knew that by age 67 he'd be doing nightly shows on Broadway in 2017.) Along with its seven hit singles, Springsteen's seventh studio release brought a new emphasis on the New Jersey rocker's appealing physicality. His ensemble of biker boots, tight jeans and T-shirt with the sleeves rolled up to showcase pumped-up biceps showed he was ready for the video age. In September '85 his joyous video for the single "Dancing in the Dark"—famously featuring Courteney Cox long before *Friends,* and directed by Oscar winner Brian De Palma—triumphed at the MTV Video Music Awards, taking home the honor for Best Stage Performance. But it was in the arenas that Springsteen has always felt most in his element. "Some nights when I'm up there, I feel like the king of the world," he said. "It's the greatest feeling on earth. I can go home and get in that bed and sleep real sound. It's a beautiful thing." —E.F.J.

LOOKING HOMEWARD

FARM AID

During Bob Dylan's set at Live Aid, the singer-songwriter offhandedly said to the audience, "Wouldn't it be great if we did something for our own farmers right here in America?" Country music icon Willie Nelson was listening, and on Sept. 22 at the University of Illinois's Memorial Stadium, the first Farm Aid benefit concert took place. Spearheaded by Nelson (below, already an icon in 1985), John Mellencamp and Neil Young, the marathon day of country and rock acts kept the crowd of 80,000 enthralled for 14 hours and raised more than $9 million to assist farmers facing ruin in the wake of a recession and soaring interest rates. At the time financial failure was driving 120 farms out of business every day, and statistics showed an alarming rise in suicide and child and spouse abuse. It was grim stuff, but for this day spirits stayed high. In addition to performances by the three primary organizers, the bill featured acts as wide-ranging as Johnny Cash and June Carter (left), Merle Haggard (middle left), Dylan (bottom left, with Tom Petty), Joni Mitchell, the Beach Boys, Bonnie Raitt, Emmylou Harris, Billy Joel, B.B. King and the L.A. punk band X. Emcees included Debra Winger, Sissy Spacek and Timothy Hutton. TV actor Charles Haid (*Hill Street Blues*) paraphrased William Jennings Bryan: "You can burn down the cities and leave the farms, and the cities will grow as if by magic," Haid said, "but burn down the farms, and grass will grow on the streets of your cities." Congress heeded the call: Two years later lawmakers passed the Agricultural Credit Act, an effort to help prevent foreclosures. And the legacy of Farm Aid has endured, with annual concerts nearly every year since the original, all bringing in a bumper crop of generous donations. —E.F.J.

Top Songs of the Year

1. **CARELESS WHISPER** Wham! featuring George Michael
2. **LIKE A VIRGIN** Madonna
3. **WAKE ME UP BEFORE YOU GO-GO** Wham!
4. **I WANT TO KNOW WHAT LOVE IS** Foreigner
5. **I FEEL FOR YOU** Chaka Khan
6. **OUT OF TOUCH** Hall & Oates
7. **EVERYBODY WANTS TO RULE THE WORLD** Tears for Fears
8. **MONEY FOR NOTHING** Dire Straits
9. **CRAZY FOR YOU** Madonna
10. **TAKE ON ME** a-ha

4. I WANT TO KNOW WHAT LOVE IS

FOREIGNER

It was the power ballad to end all power ballads, and the first chart-topper from the British-American band led by soulful singer Lou Gramm, backed on this by the roof-raising New Jersey Mass Choir.

7. EVERYBODY WANTS TO RULE THE WORLD

TEARS FOR FEARS

Curt Smith and Roland Orzabal's irresistible sing-along hid heavy messages about power-grabbing. At one point, it was called "Everybody Wants to Go to War," a comment on simmering tensions between the U.S. and U.S.S.R.

5. I FEEL FOR YOU

CHAKA KHAN

The R&B star's cover of this Prince-penned track kicked off with a happy mistake. The distinctive repetition of Khan's name by rapper Melle Mel (of Grandmaster Flash and the Furious Five) occurred when producer Arif Mardin's hand slipped on the controls. He loved the effect, and so did record buyers. Khan's scorching vocals, a rap from Mel and a Stevie Wonder harmonica solo led to a 26-week run on the charts and two Grammys.

6

8

9

10. TAKE ON ME

A-HA

For their synth-pop anthem about seizing the moment, the Norwegian band turned to music-video director Steve Barron (Michael Jackson's "Billie Jean") for a novel mix of live action and rotoscoping illustration, which required four months of hand-drawing images. It was worth it: The video now has more than 1 billion views on YouTube.

WHEN JOHN MET DIANA
Travolta hit the White House dance floor during the prince and princess's visit.

HEADLINERS OF 1985

IN THE NEWS

A PRINCESS SHINED, A FIRST LADY CAPTIVATED A CURIOUS PRESS, AND A DOCTOR WHO LOOKED LIKE SHE MIGHT PRESCRIBE CHICKEN SOUP WAS ACTUALLY HERE TO TALK ABOUT SEX

PALACE INTRIGUE

CHARLES & DIANA

BRITAIN'S ROYAL FAMILY CHRISTENED A NEW LITTLE PRINCE BUT FRETTED ABOUT THE PRINCESS'S SEEMINGLY UNSTOPPABLE RISING STAR

FOUR YEARS AND two kids into their marriage, something was shifting between Charles, then 36, and Diana, 24. In July, for the first time since she'd wed the heir to the British throne, the princess saw her public engagements outnumber her husband's. When they made solo appearances in the spring in Hampshire, her turnout was reportedly 10 times larger than his. If it didn't bruise the prince's ego, Diana-mania was actually good for the royal family. "She may be the best advertisement for Britain since the Beatles," wrote *People* that year. Still, Buckingham Palace image-makers went into overdrive repositioning them as a couple—and a happy one at that. Charles and Diana agreed to sit for an unprecedented 45-minute TV interview at their Kensington Palace home. Viewers got a glimpse of Princes William (3 years old) and Harry (13 months) spontaneously plinking on a grand piano. The interview content, however, had been rehearsed and the princess coached by no less than Oscar-winning director Sir Richard Attenborough. But the end result, which aired Nov. 7, was gripping nonetheless. Asked if they fought, Charles said, "I suspect most husbands and wives find they often have arguments." Diana countered, "But we don't." Charles said, "Well, we occasionally do." Diana, firmer: "No, we don't." Just days later she was more relaxed when they arrived in America. At a White House gala, Nancy Reagan arranged for John Travolta to ask her to dance. As the band played "You Should Be Dancing" from *Saturday Night Fever,* the film's star took Diana for a spin. "She seemed freed up for the first moment in months," Travolta later said. — ERIK FORREST JACKSON

PRICELESS
A Nov. 11, 1985, *People* story pondered added value to the U.K. Charles (opposite, with Diana at Harry's christening) said that creating "a positive atmosphere toward Britain" was one of the major functions of the royals. The couple joined his family (above) on the Buckingham Palace balcony for the annual Trooping the Colour ceremony.

DOUBLE DATE WITH HISTORY

WHEN REAGAN MET GORBACHEV

THE NOVEMBER 1985 GENEVA SUMMIT WAS A SMALL FIRST STEP TO LATER LIMITING NUCLEAR WEAPONS—BUT A BIG MOMENT FOR THE SOVIET FIRST LADY

THE COLD WAR between the U.S. and the Soviet Union was subzero in 1985. (Even pop stars took note: In June, Sting released a single off his first solo album, rhetorically wondering "if the Russians love their children too.") Hoping to thaw nuclear tensions, leaders from both nations agreed to meet in Geneva on Nov. 19. It was the first time President Ronald Reagan, the former actor then almost a year into his second term, came face-to-face with Communist party general secretary Mikhail Gorbachev. For almost five hours over two days, the leaders broke with norms by meeting, at one point, alone before a cozy fire at Fleur d'Eau, a 19th-century lakeside château. Intended as a public display to calm the world's frayed nerves, the summit didn't substantially amount to much—a joint statement vaguely promised to "accelerate" negotiations and arms reduction. As *Time* wrote, "If Geneva represented anything, it was the triumph of candor and realism. No one got carried away."

That wasn't exactly true. The press was in a frenzy over the leaders' wives. Nancy Reagan hosted Raisa Gorbacheva for the first of two teas. The women chatted over an almond herbal brew for an hour and 15 minutes. "She's a very nice lady," was Nancy's cool assessment. But the Soviet First Lady was more: Attractive, multilingual, with interest in capitalistic pursuits like shopping and fashion, she fascinated the Western press and public. (Of the four principals in Geneva, only Raisa earned a solo *People* cover, below, that year.) Malcolm Toon, a U.S. ambassador to Moscow, viewed her as part of an image campaign "to convey the idea that this is a new generation of leadership—a new team with a new style of behavior," he said. It worked. *The Sunday Times* called Raisa "Soviet realism's answer to Princess Diana" and went so far as to dub her "the Bo Derek of the steppes." —**E.F.J.**

TWO SUMMITS
While their wives met at Geneva's Maison de Saussure (above), the two leaders paved the way for a later end to the Cold War. At home Gorbachev would introduce policies of glasnost ("openness") and perestroika ("restructuring") that presaged the 1991 fall of the Soviet Union.

VOICES RAISED
Left: Mandela's daughter Zindzi at a Cape Town University protest, August 1985. Right: Mandela in 1990. Below: Van Zandt, Winnie Mandela and Lou Reed celebrate her husband's release in 1990.

LEADING FROM A PRISON CELL

NELSON MANDELA

IN THE 21ST YEAR OF A LIFE SENTENCE, THE ANTI-APARTHEID ACTIVIST TURNED DOWN A COMPROMISING OFFER OF FREEDOM

HE HAD BEEN IMPRISONED since 1964, serving a life sentence on charges that he intended to overthrow South Africa's minority white government. Nelson Mandela ardently fought his country's apartheid policy that denied 70 percent of the population voting and civil rights and was willing to die in jail for the cause. But in January 1985, President P.W. Botha, seeing that Mandela's continued captivity fueled militant opposition at home and censure around the world, offered to release the 64-year-old lawyer—if he would foreswear violence. Mandela spurned the offer, speaking via daughter Zindzi Mandela, 24, who delivered his words at a Soweto rally. The government, he said, had forced the African National Congress to adopt violence in the first place. "I am not less life-loving than you are," said Mandela's message. "Nor am I prepared to sell the birthright of the people to be free." Another boost of attention came thanks, in part, to musician Steven Van Zandt. The E Street Band guitarist wrote the protest song "Sun City," declaring a refusal to play at a segregated resort. Some 50 stars—among them U2, Lou Reed, Run-DMC, Bonnie Raitt and Miles Davis—recorded the single as Artists United Against Apartheid, with proceeds going to the cause. In 1990 Mandela was at last freed, and four years later elected the first president of a democratic South Africa. "Out of… extraordinary human disaster that lasted too long," he said in his inauguration address, "must be born a society of which all humanity will be proud." —E.F.J.

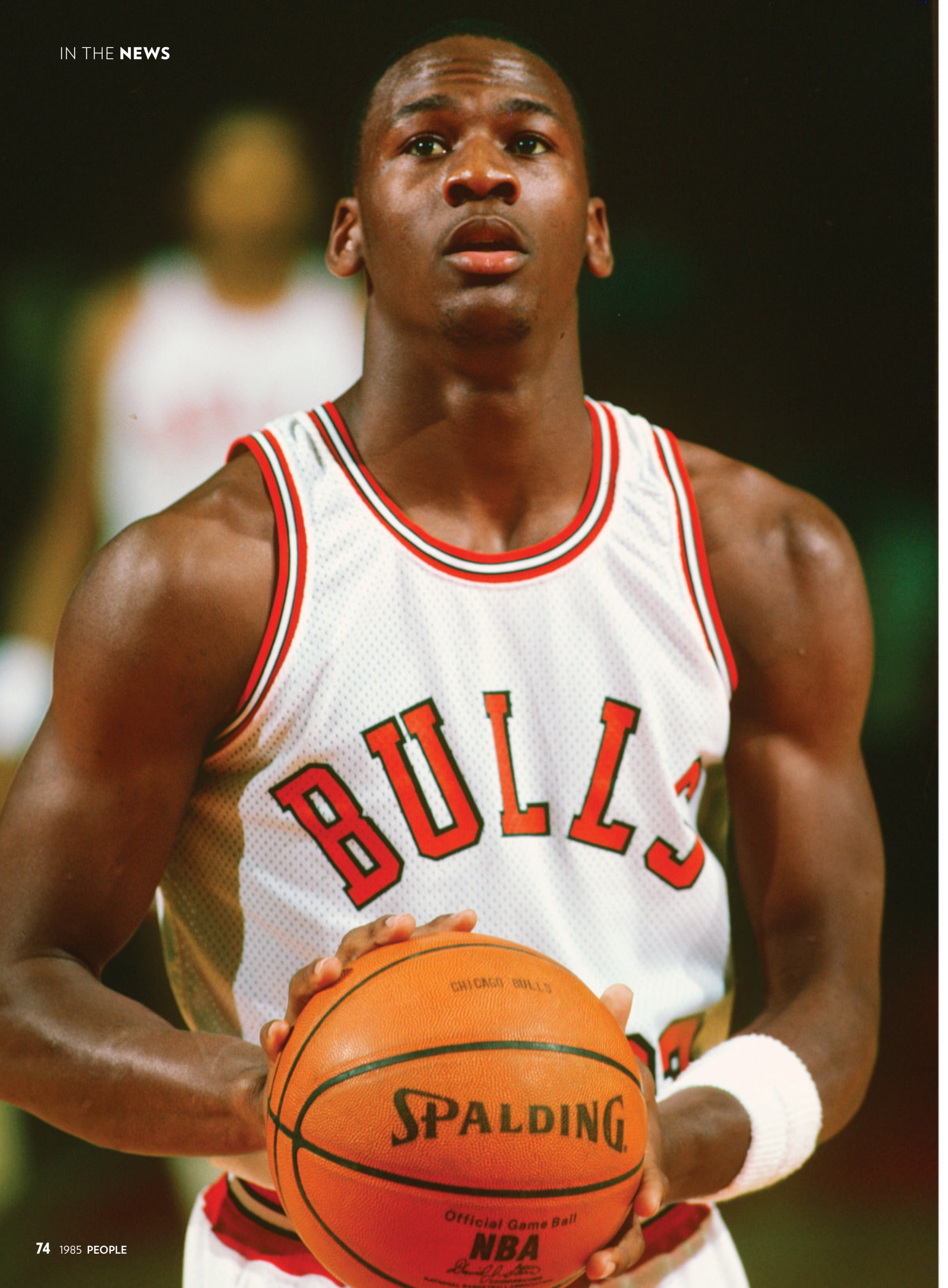
LET'S TALK ABOUT SEX

DR. RUTH

IN A VOICE DESCRIBED AS HENRY KISSINGER MEETS MINNIE MOUSE, SHE OFFERED FRANK ADVICE ABOUT SEX AND RELATIONSHIPS THAT CHANGED THE CONVERSATION

"AN ORGASM IS JUST a reflex," said Dr. Ruth Westheimer, "like a sneeze." America replied, "Bless you!" Indeed, the country was enthralled by the diminutive doyenne of plainspoken sex talk, who parlayed her national phone-in talk show into an hour-long cable show on Lifetime. Dr. Ruth had rapidly staked her claim as one of the world's foremost intimacy experts, doling out wholesome yet uncompromisingly frank advice about sexual responsibility and satisfaction. A German-Jewish refugee whose parents were killed in the Holocaust, she married three times and earned a doctorate from Columbia University. At 4′7″, she'd be the first to say size doesn't matter in life, especially when you're tenacious and you have such an obvious gift of gab. And no matter how racy the content of her conversation, her nonthreatening delivery put listeners at ease. "I'm like a Jewish mother," she said. "A Jewish mother who talks explicitly." Dr. Ruth soon became a late-night talk show fixture, once regaling David Letterman with a story about a man whose girlfriend liked to toss onion rings onto his privates. Now 92 and an author of more than 40 books, she told a reporter in 2019, "My life has been fantastic. I have two wonderful children, four spectacular grandchildren. People all over the world tell me I helped them by speaking so openly about sex. And Hitler is dead, and I'm alive. Put that down!" —E.F.J.

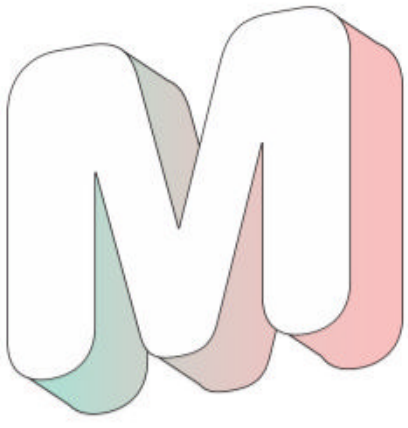
KEEPING IT PROFESSIONAL
Little was off the table when it came to advice, but Dr. Ruth (in New York City, 1985) drew the line at discussing her own bedroom exploits.


BULLS
CHICAGO BULLS
SPALDING
Official Game Ball
NBA

BULLISH ON THE FUTURE

MICHAEL JORDAN

THE NBA'S 1985 ROOKIE OF THE YEAR GAVE FANS A GLIMPSE OF WHAT WAS TO COME IN A RECORD-BREAKING BASKETBALL CAREER



MICHAEL JEFFREY Jordan's inaugural year with the Chicago Bulls was by all estimations a sensation. Attendance at the team's home arena more than doubled as fans flocked to see the 6′6″ guard become the first player since Wilt Chamberlain to score more than 3,000 points in a single season. The NBA named him Rookie of the Year, and the 22-year-old had netted lucrative equipment endorsements with Wilson Sporting Goods and Nike that made him an instant millionaire. When Nike introduced its Air Jordan shoe in 1985, the player's fortunes were set. By 2018 *Forbes* estimated Jordan's net worth to be more than $1 billion.

He didn't let the fame and fortune distract from his game, though. Jordan would go on to become one of the most decorated players in the NBA, voted Most Valuable Player five times and winning six Finals MVP awards, one for each final his Bulls played, among a slew of other awards. Jordan's time with the team was examined in the recent 10-part ESPN documentary *The Last Dance*. Said teammate Sidney Green at the time: "He's the truth, the whole truth and nothing but the truth."

Jordan's ventures beyond the NBA were similarly successful, including two gold medals in the Los Angeles and Barcelona Olympic games. With a charming personality to match his dazzling court skills, Jordan was soon wooed by Hollywood. The ballplayer headlined the big-screen comedy *Space Jam* in 1996, appearing alongside animated costars including Bugs Bunny and Daffy Duck. He twice retired and returned to basketball, during one break even switching gears to play 13 months of minor league baseball.

When asked back in 1984 what he hoped to achieve in his career, Jordan replied, "I hope I can say I did my best, achieved a lot and won a couple of world championships." He did that and so much more. —E.F.J.

'IT'S GOTTA BE THE SHOES!' Right: In 1985 Jordan sported his namesake Nikes. Three years later Spike Lee (as Mars Blackmon) appeared with Jordan in an ad for the shoes, which by then sported their iconic Jumpman logo, although the image was based on a 1985 Nike poster.

HIJACKING HERO

ULI DERICKSON

Shortly after the 727 departed Athens for Rome with 153 people on board on June 14, hijackers took over TWA flight 847 demanding to fly to Beirut and release 700 prisoners held in Israel. "I thought we were all going to die," said flight attendant Uli Derickson, who was pressed into duty as translator—she and the Lebanese gunmen spoke German—with a gun at her temple. Derickson, 40, kept her cool, talking and even singing to the hijackers at times. "I'm no heroine," she said. "They threw me a hot potato, and I had to handle it." The plane landed in Beirut, where Derickson negotiated the release of some women, children and elderly passengers. Then it went to Algiers, where the ground crew refused to refuel it without payment, even as the hijackers threatened to kill people. Derickson came up with a solution: "I asked for permission to go to my purse.... They put 6,000 gallons of jet fuel on my Shell credit card, about $5,500 worth." Back in Beirut Derickson was among those released, but 39 people were held another 15 days; one passenger was killed. Of the four suspected terrorists, one was arrested in Germany in 1987 and released after nine years in prison. Another suspect was killed in a bomb explosion in 2008. Two others have remained at large. Derickson's bravery inspired a 1988 TV movie starring Lindsay Wagner. Derickson died in 2005, having earned greater respect for flight attendants worldwide. As she put it, "We're not just there to pour a cup of coffee."

THE PUBLIC HELPS CATCH A SERIAL KILLER

THE NIGHT STALKER

The terror spree escalated in February: A man dubbed the Night Stalker had been roaming both L.A. and San Francisco between midnight and 6 a.m., searching for homes with open doors or windows to commit assault, rape and murder. He killed at least 13 victims and attacked more than a dozen others who survived to describe a tall, thin man with black hair, bulging eyes and—crucially—a set of teeth so decayed that the police artists created a sketch of just the mouth. But authorities were baffled. The Night Stalker's patterns didn't follow typical serial-killer logic. He targeted males and females from ages 9 to octogenarians. A new fingerprint ID system matched prints from a crime scene to an orange Toyota in Los Angeles. James Romero III (above), just 13, spotted it and led police to the car. On Aug. 31 they apprehended Richard Ramirez, a native of El Paso and a heavy drug abuser with a fascination with Satan. Already Ramirez had been recognized while trying to steal a car in East Los Angeles. A crowd chased and beat him. "Thank God you came," he told an officer who intervened. Unrepentant to the end, Ramirez was found guilty. On death row for more than two decades, he died from lymphoma in 2013.

WALKING FREE BUT LIVING IN INFAMY

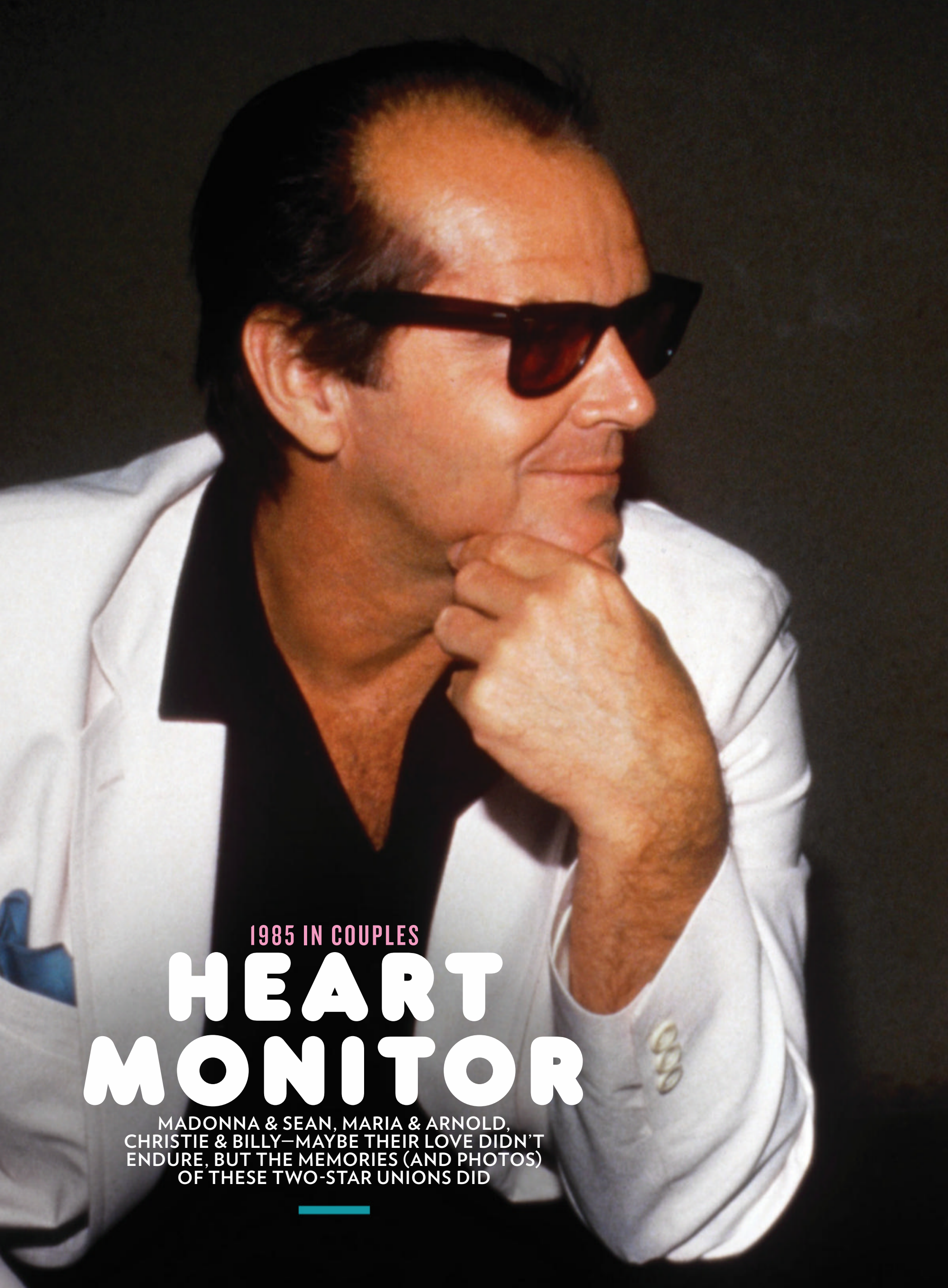
CLAUS VON BULOW

"This case has everything. It has money, sex, drugs; it has Newport, New York and Europe; it has nobility; it has maids, butlers, a gardener." So began defense attorney Alan Dershowitz's bestselling 1986 book *Reversal of Fortune,* quoting a prosecutor from the trial of Claus von Bulow. A potboiler seemingly made for the screen, the proceedings naturally received live coverage on CNN long before Dershowitz's book became a Barbet Schroeder movie.

A lawyer turned man-about-town, von Bulow had been convicted in 1982 of twice attempting to murder his wife, Sunny, at their Rhode Island home. (The building itself had a pedigree: It was immortalized on film as the mansion of Grace Kelly's character in the 1956 musical *High Society*.) Suspicious overdoses had left Sunny in a coma on two occasions—she emerged from the first, but the second left her in a permanent vegetative state. Her children from a previous marriage called for the investigation that led to Claus's indictment.

While the trial was in progress, von Bulow was frank about having had an affair. In an explosive twist, his paramour, actress Alexandra Isles, took the stand for the prosecution. She testified that she'd asked von Bulow to end his marriage, but a divorce would have voided the $14 million he was promised in Sunny's will. Jurors convicted Claus, believing he wanted Sunny out of the way, and sentenced him to 30 years in prison. Dershowitz, who in the '90s would play a key role in O.J. Simpson's murder defense, took part in von Bulow's appeal. When the trial ended in June 1985, the verdict was overturned on technical grounds, and von Bulow walked free. His fame only increased when Jeremy Irons portrayed him in the 1990 film, winning an Academy Award for the role. Glenn Close narrated the film from the comatose Sunny's perspective. Still, the scandal did little to diminish von Bulow's standing in society. He became a fixture at parties and opening nights. Fashion designer Carolina Herrera and her husband, Reinaldo, found his presence at events to be a welcome icebreaker. "Claus is a great catalyst," Mr. Herrera said in 1987. "People instantly loathe him or like him." Sunny, who never emerged from the coma, died in 2008; Claus outlived her by 11 years, dying in 2019 at the age of 92, polarizing to the end.

WILL POWER
Sunny's massive estate caused a showdown between her kids and the daughter she had with Claus, Cosima (above, in black top, with, from left: a friend, her father and his companion Andrea Reynolds), seen here leaving the courtroom after von Bulow's acquittal.



1985 IN COUPLES

HEART MONITOR

MADONNA & SEAN, MARIA & ARNOLD, CHRISTIE & BILLY—MAYBE THEIR LOVE DIDN'T ENDURE, BUT THE MEMORIES (AND PHOTOS) OF THESE TWO-STAR UNIONS DID

COSTARS & LOVERS

JACK NICHOLSON & ANJELICA HUSTON

By 1985 Jack Nicholson and Anjelica Huston had been together for more than a dozen years. (They'd met at a 1973 party when he was 36, she 21.) He had racked up two Oscars, while Huston, a former model, trudged through bit parts. Then came the decision to costar for the first time, in *Prizzi's Honor,* a Mafia satire directed by her father, John Huston, a legend with *The African Queen* and *The Maltese Falcon* among his credits. After years spent in the shadow of two men, Anjelica at last emerged, crafting Maerose, a Mafia princess in love with Nicholson's Charley. "She has created a grand grotesque—Lucrezia Borgia with a Brooklyn accent," wrote *People*. All three got Oscar nods, but only Anjelica won. It balanced the scales, at least publicly, in their relationship. "They are more in love today than when they first met," producer Bob Evans told *People* in 1985. "He's never going to leave Anjelica.... The man is a diamond, and she's given him a beautiful setting." But monogamy wasn't among his facets. They split in 1989 when, as Huston wrote in a 2014 memoir, *Watch Me,* he told her: "Someone is gonna have a baby." (His, as it turned out.) Huston, who admitted to a fling with Ryan O'Neal, recalled saying, "There's only room for one of us women in this picture, and I am going to retire from it."

AND THE WINNER IS... Nicholson and Huston, featured on a July 8, 1985, *People* cover, were both nominated for Oscars for *Prizzi's Honor* in '85. She won.

MARRIED

CHRISTIE BRINKLEY & BILLY JOEL

The Uptown Girl and the Piano Man first encountered each other on the romantic Caribbean island of St. Bart's in 1983. Christie Brinkley didn't recognize Billy Joel tickling the ivories of a hotel piano, but he knew who she was. "I had this image of her," Joel said later, "as this high-fashion model. I thought she was going to be a snob and that if she's that beautiful and blonde, she can't be that bright. She turned out to be extremely intelligent." Brinkley soon found out she was talking to a world-famous singer-songwriter and fell hard. "It's more than the fact that he's a name entertainer," Brinkley said. "He's a wonderful person, and, you know, it's his heart and soul, his mind and everything, that made me want to marry him." They got hitched on a boat in New York Harbor and soon had a daughter, Alexa Ray Joel. Though their marriage ended after nine years, the friendship endured. "It's really nice that we get along so well," Brinkley said in 2016. "That's what you want in a relationship. It's somebody that's been a big part of your life. That's the way it should be."

SHE'S GOT A WAY
"A lot of people have told me that—that I'm so happy," a giddy Joel said prior to the wedding. "I feel happy. I must have been a real drag at one time."

MARRIED

MADONNA & SEAN PENN

In February, on the set of the "Material Girl" video, music's hottest act locked eyes with a man who made her heart sing. Sean Penn had been engaged to Elizabeth McGovern (*Ordinary People*); Madonna had just called it quits with record producer Jellybean Benitez. In late summer friends received a pink invitation reading, "Please come to Madonna and Sean Penn's birthday party Aug. 16. Please be prompt or you'll miss the wedding." On that day, Madonna was turning 27, and Penn was turning 25 the next. Guests including Cher, Andy Warhol, David Letterman and Diane Keaton gathered at a Malibu estate to watch the couple shout their vows over the cacophony of hovering helicopters. The chaos only intensified later. Penn's famous outbursts in defense of the couple's privacy ramped up. After punching a photographer, he underwent court-ordered therapy. The couple's 1986 costarring vehicle *Shanghai Surprise* tanked, and soon so did the relationship. After 27 months they split, citing "irreconcilable differences." But if the end seemed inevitable to many, it wasn't to the justice who had joined them in matrimony back in Malibu on that summer day. "I felt they were as much in love as any couple I've married," Judge John Merrick told *People,* "and I've married hundreds of them."

HEY, MR. DEEJAY
At the lavish afterparty the bride and groom danced to "Crazy for You." The deejay later reported of his set, "I didn't play 'Like a Virgin.'"

MARRIED

BRUCE SPRINGSTEEN & JULIANNE PHILLIPS

"You could almost hear the sound of hearts breaking all along the Jersey Shore." So claimed the *Asbury Park Press* of news that America's top rocker was about to be off the market. Bruce Springsteen had fallen for Julianne Phillips, a successful model whom he'd met backstage at the L.A. Sports Arena in October 1984. "When I saw her," he later said, "I knew." After a short engagement, the pair tied the knot in May at an intimate midnight ceremony inside Our Lady of the Lake church in Lake Oswego, an upscale suburb of Portland, Ore., where the bride had grown up. In October, during the last performance of his Born in the U.S.A. tour, Bruce skipped his tradition of pulling a fan onstage during "Dancing in the Dark," choosing to boogie with Julianne instead. He told the crowd, "A man's got a right to dance with his own wife." Eventually they fell out of step, and they divorced in 1988. Springsteen found new love standing right behind him, however—in 1991 he married his E Street Band backup singer Patti Scialfa, and the couple, parents to three grown children, have stayed (and played) together ever since.

STRANGE BEDFELLOWS
"I always sleep with my guitar," Springsteen said onstage a few months after marrying Phillips. "At first my wife didn't like it, but she got used to it."

ENGAGED

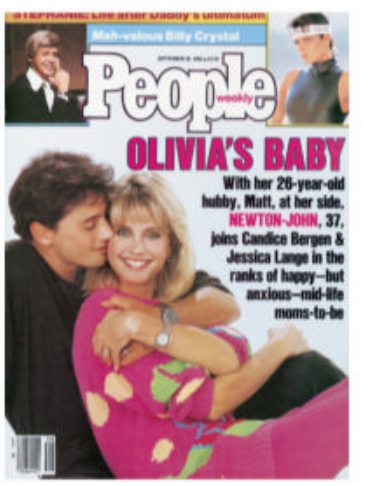
MARIA SHRIVER & ARNOLD SCHWARZENEGGER

It was the unlikeliest of romances: a Republican bodybuilder-action star and a TV journalist whose family was a Democratic dynasty. But back in 1977 Arnold Schwarzenegger and Maria Shriver met at a celebrity tennis tournament, and a fast friendship slowly evolved into something deeper. Finally, in the summer of '85 on a lake near the Austrian village where the future governor of California had grown up, he popped the question. They married the following year on Cape Cod. "She always makes me laugh," the Terminator said. They had four kids together, but it was a fifth that proved part of their undoing: In 2011 Schwarzenegger revealed a longtime affair with housekeeper Mildred Baena that resulted in a son, Joseph, whose paternity was kept from Shriver for 14 years. Though they split, Schwarzenegger's flame for his ex still burned. In 2012 he wrote in his autobiography *Total Recall,* "I could go on for hours about what draws me to Maria but still never fully explain the magic."

BABY LOVE

OLIVIA NEWTON-JOHN & MATT LATTANZI

Five years after they met on the set of *Xanadu*—she the star, he a backup dancer—Olivia Newton-John and Matt Lattanzi wed in December 1984 at the singer's Malibu home. "It rained," the bride would recall later, "which is supposed to be good luck." But it was her craving for avocados (she hates them) that made her buy a home pregnancy test five months later and learn the good news: At 37 she was to be a first-time mom with Lattanzi, 26. "I waited so, so long, and now I can't remember why I waited," the glowing *Grease* star told *People,* and in the spirit of the times, she was taking no chances as a so-called "mature mom." After amniocentesis and ultrasounds, "I was sure everything was fine," she said. "I live a pretty healthy life anyway, but now I'm making a special effort to eat right, stay mellow and be careful." She gave up strenuous exercise for gardening and knitting—"I've started with a floppy sweater for me and am working my way up to booties," she reported—and declined to learn the sex of her child. "We want that surprise when it happens," she explained. Their daughter Chloe arrived the next January. (The pair divorced in 1995.)



THE RIGHT TIME
Before meeting Lattanzi, "I'd had pangs about not having a child, but I was terrified of getting married," Newton-John admitted. "It finally just felt like the natural thing to do."

MARRIED

SYLVESTER STALLONE & BRIGITTE NIELSEN

Inconveniently, American macho-movie star Sylvester Stallone, 39, and Danish actress Brigitte Nielsen, 22, were technically married to other people when they met (she slipped a promo shot under his hotel door with her phone number). Not to worry. They quickly shed their spouses and married in a lavish December 1985 ceremony at the Beverly Hills home of Stallone's manager Irwin Winkler. The Righteous Brothers performed. Nielsen (who promptly costarred with her new husband in *Rocky IV* and *Cobra*) and Stallone "danced the night away," recalled Winkler. "At the time, they were…very much in love." Nielsen has her own memories. "I remember thinking, 'This is too early. This is not right,'" she said later. "At the same time, everybody was going, 'Who wouldn't want to marry Rocky?'" Turned out, her. Amid tabloid frenzy and rumors of infidelity and gold-digging (both denied the allegations), the pair divorced in 1987.

SURPRISE!

JANET JACKSON & JAMES DEBARGE

The Jackson Family Victory tour was one of the biggest events of 1984, so the fact that little sister Janet Jackson, just 18 and a former star of TV's *Good Times* and *Diff'rent Strokes,* eloped with singer James DeBarge, 21, in September understandably got lost in the hoopla. But it was true: She had wed singer DeBarge, 21, of another family band, DeBarge, which at the time had a hit with "Rhythm of the Night." So when the couple announced the annulment in November 1985, fans asked, "Wait, they were married?" Indeed they were, to the great consternation of her family and record execs who were grooming Jackson for her own solo musical career away from her brothers' spotlight. "I tried to convince her that she's a teen idol and people just wouldn't accept it," said A&M's John McClain, who spent eight months hounding Jackson to annul the pact. "Hey," he told *People,* "I'm trying to make her a star!" The next year Jackson's *Control* LP went No. 1.

PEOPLE'S ULTIMATE POP CULTURE

TRIVIA QUIZ

HOW WELL DO YOU REMEMBER 1985? TEST YOUR RECALL OF THE TV, MOVIES, MUSIC AND NEWS OF THE YEAR

WHAT WAS ON TV?

1. Richard Dean Anderson's *MacGyver* series began in 1985, with the title character's name eventually becoming a verb meaning to solve a tricky problem using ordinary objects in an unlikely way. Which was *not* a real MacGyver hack seen on the show?

- A. Starting a fire using tree sap as lighter fluid.
- B. Fashioning a gas mask from a soda bottle and bicycle-tire inner tubes.
- C. Repairing his Jeep's radiator by putting milk in it.
- D. Using duct tape to improvise a baby's diaper.

2. The short-lived series *Hail to the Chief* was notable for what reason?

- A. Patty Duke starred as a female President for the first time in a sitcom.
- B. Patty Duke starred as identical twins secretly sharing the job of President.
- C. Patty Duke costarred with son Sean Astin, who played the country's first child President.
- D. Patty Duke sang the theme song, which put gender-neutral lyrics to "Hail to the Chief."

5. On June 3, *Larry King Live* made its debut on CNN. Who was Larry's first guest?

- A. New York governor Mario Cuomo
- B. First Lady Nancy Reagan
- C. Actor and future California governor Arnold Schwarzenegger
- D. Fellow TV host Geraldo Rivera

6. Asked by *60 Minutes'* Mike Wallace in 1985 if their future goals included politics, who answered, "No, not politics."

- A. Hillary Clinton
- B. Clint Eastwood
- C. Donald Trump
- D. Barack Obama

3. AFTER BRIEFLY LEAVING *SATURDAY NIGHT LIVE*, ORIGINAL PRODUCER LORNE MICHAELS RETURNED TO THE SHOW AND SHOOK UP THE CAST. WHO WAS *NOT* AMONG THE 1985-86 PLAYERS?

- A. Joan Cusack

- B. Robert Downey Jr.

- C. Randy Quaid

- D. Mike Myers

4. In 1985 Courteney Cox made television history. How?

- A. She was the first person to launch a TV career by being randomly pulled onstage at a Bruce Springsteen show.
- B. She was the first person to say the word "period" in a tampon commercial.
- C. She was the first person to say the word "Reaganomics" in a scripted series, while playing Alex P. Keaton's girlfriend on *Family Ties*.
- D. She was the first person to say "Don't hate me because I'm beautiful" in a Pantene ad.

7. *LATE NIGHT WITH DAVID LETTERMAN* INTRODUCED THE RECURRING 'TOP 10' LIST SEGMENT ON SEPT. 18, 1985. WHAT WAS THE SUBJECT?

- A. "Top 10 Surprises in the Mr. Peanut Autobiography"
- B. "Top 10 Things That Almost Rhyme with Peas"
- C. "Top 10 Least Popular Ben & Jerry's Ice Cream Flavors"
- D. "Top 10 Batman Pet Peeves"

AT THE MOVIES

A. Cameron Diaz

B. Julia Roberts

C. Jennifer Lopez

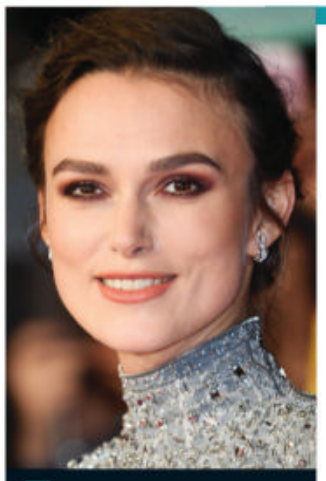
D. Jennifer Aniston

8. AT LEFT ARE FOUR CELEBRITY YEARBOOK PHOTOS; WHICH ONE IS FROM THE CLASS OF 1985?

A. Gal Gadot

B. Issa Rae

C. Scarlett Johansson



D. Keira Knightley

9. HAPPY 35TH BIRTHDAY TO ALL BUT ONE OF THESE ACTORS! WHO WAS *NOT* BORN IN 1985?

10. How old was Wilford Brimley when he played an elderly man who leaves Earth in *Cocoon*?

- A. 39
- B. 49
- C. 59
- D. 89

11. 1985 saw the release of the murder mystery comedy *Clue*. What was unusual about this film?

- A. It was the first motion picture based on a board game.
- B. It had three possible endings, each shown in different theaters.
- C. One of its most-quoted bits—Madeline Kahn's "flames on the side of my face" speech—was ad-libbed.
- D. All of the above.

12. At the 57th Academy Awards in March 1985, Sally Field said during her acceptance speech, "I can't deny the fact that you like me. Right now, you like me!" For which film did she win?

- A. *Places in the Heart*
- B. *Norma Rae*
- C. *Absence of Malice*
- D. *Country*

13. MATCH THE *BREAKFAST CLUB* CHARACTER TO THEIR REASON FOR BEING IN DETENTION:

1. John Bender	A. Duct-taped another kid's butt
2. Claire Standish	B. Pulled a false fire alarm
3. Allison Reynolds	C. Flare gun went off in their locker
4. Brian Johnson	D. Cut class to go shopping
5. Andrew Clark	E. Nothing; didn't have anywhere else to be

14. WHERE IS CHER (WITH TV EXEC JOSH DONEN) GOING DRESSED LIKE THAT?

- A. To the premiere of her 1985 film *Mask*
- B. To an appearance on *Late Night with David Letterman*
- C. To Sean Penn and Madonna's wedding
- D. To a breakfast meeting in L.A.

"Weird Al" Yankovic

Like A Surgeon

15. ON HIS LP *DARE TO BE STUPID*, WEIRD AL YANKOVIC SENT UP HIT SONGS. MATCH THE PARODY TO THE ORIGINAL ARTIST:

1. "Like a Surgeon"
2. "I Want a New Duck"
3. "Girls Just Wanna Have Lunch"
4. "Yoda"

A. The Kinks
B. Madonna
C. Huey Lewis and the News
D. Cyndi Lauper

16. The Highwaymen were a country music supergroup formed in 1985. Who was not in the lineup?

- ❑ A. Johnny Cash
- ❑ B. Waylon Jennings
- ❑ C. Willie Nelson
- ❑ D. Merle Haggard

A

B

C

D

17. AFTER HE DEDICATED HIS OSCAR WIN FOR BEST ORIGINAL SONG TO NELSON MANDELA, THIS ARTIST'S MUSIC WAS BANNED FROM SOUTH AFRICAN RADIO..

❑ A. Randy Newman

❑ B. Herbie Hancock

❑ C. Bruce Springsteen

❑ D. Stevie Wonder

18. Finish the lyric to this 1985 hit: "Gonna be your man in motion/ All I need is a pair of wheels…"

- ❑ A. "Just say the word, oh Su-Sussudio"
- ❑ B. "I love you for your pink Cadillac, pink Cadillac"
- ❑ C. "We going riding on the freeway of love/ Wind's against our back"
- ❑ D. "Take me where the future's lying/ St. Elmo's Fire"

19. Counting works with coauthors and titles under the pseudonym Richard Bachman, Stephen King had three books on the *New York Times* bestseller list in 1985. What were they?

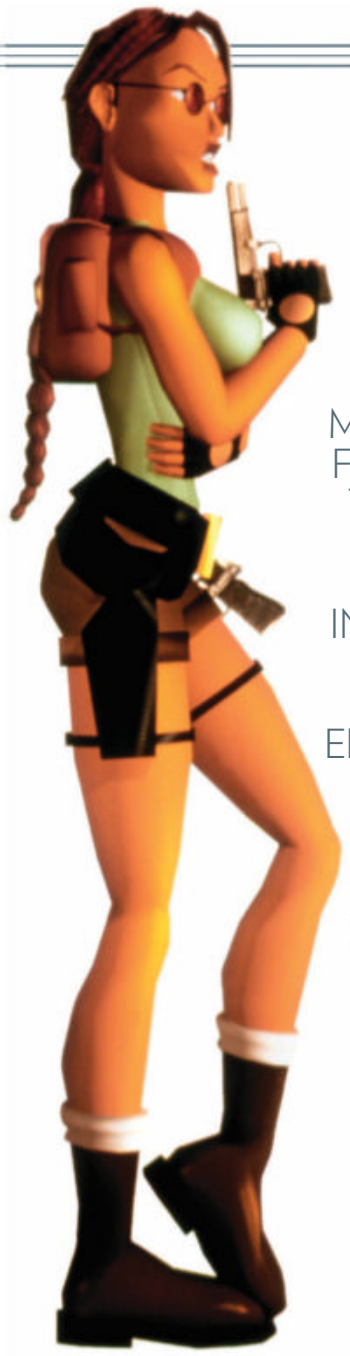
- A. *The Talisman, Thinner* and *Skeleton Crew*
- B. *Firestarter, Cujo* and *The Running Man*
- C. *It, Christine* and *Pet Semetary*
- D. *The Dark Tower, Misery* and *The Tommyknockers*

20. Chicago Bears rookie William Perry became an overnight sports star in 1985. What was his nickname?

- A. The Radiator
- B. The Refrigerator
- C. The Terminator
- D. The Transistor

21. SARAH FERGUSON HAD KNOWN PRINCE ANDREW SINCE CHILDHOOD, BUT THEY STARTED DATING IN 1985 AFTER BEING REINTRODUCED BY WHOM?

- A. Queen Elizabeth
- B. Princess Diana
- C. Prince Charles
- D. Princess Anne



22. WHICH VIDEO-GAME CHARACTER MADE THE JUMP FROM ARCADES TO AMERICAN HOMES WITH THE 1985 INTRODUCTION OF THE NINTENDO ENTERTAINMENT SYSTEM?

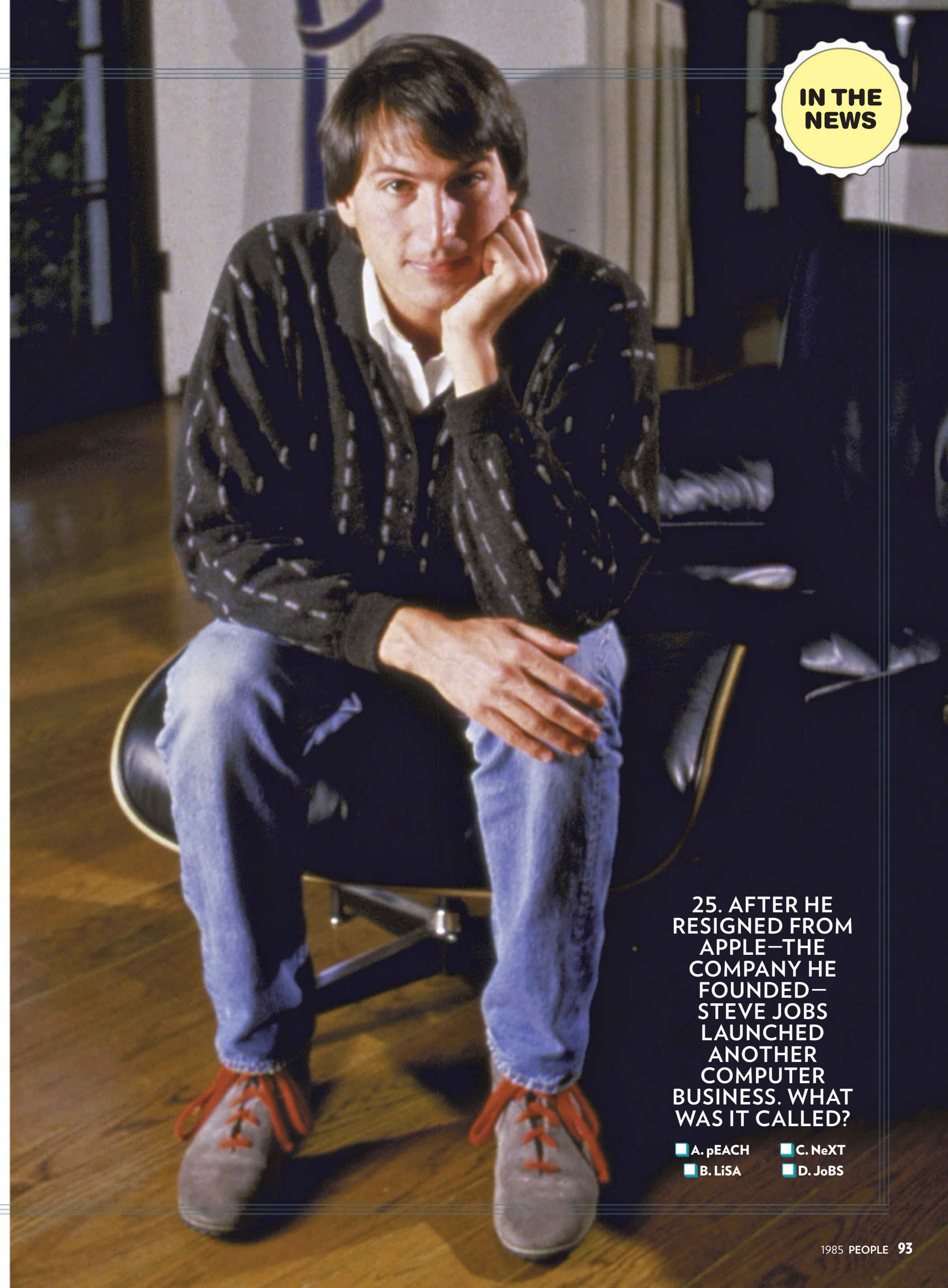
- A. Mario
- B. Ms. Pac Man
- C. Captain Falcon
- D. Lara Croft

23. UNHAPPY WITH HIS CAREER IN ADVERTISING, BILL WATERSON STARTED A COMIC STRIP IN 1985. WAS IT…

- A. *Dilbert*
- B. *Calvin and Hobbes*
- C. *Garfield*
- D. *The Far Side*

24. ON APRIL 23, 1985, THE REFORMULATED 'NEW COKE' WAS INTRODUCED. WHEN DID THE COCA-COLA COMPANY BRING BACK THE OLD RECIPE?

- A. Within three weeks
- B. Within three months
- C. Within three years
- D. Never. "New Coke" was a huge success and is now known simply as "Coke"



IN THE NEWS

25. AFTER HE RESIGNED FROM APPLE—THE COMPANY HE FOUNDED—STEVE JOBS LAUNCHED ANOTHER COMPUTER BUSINESS. WHAT WAS IT CALLED?

- A. pEACH
- B. LiSA
- C. NeXT
- D. JoBS

RIDING IN STYLE
Already a film veteran at 10 years old in 1985, Drew Barrymore made the most of a sunroof during a visit to France.

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THE YEAR IN MOVIES
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THE YEAR IN TV
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POP-CULTURE QUIZ ANSWERS

TV: 1. C (He fixed the Jeep with eggs, not milk.) **2.** A **3.** D (Myers joined in 1989.) **4.** B (Really. Also: Cox was cast for Springsteen's "Dancing in the Dark" video, not pulled randomly from the crowd.) **5.** A **6.** C **7.** B **MOVIES 8.** B **9.** C **10.** B **11.** D **12.** A **13.** (1. B, 2. D, 3. E, 4. C, 5. A) **MUSIC 14.** C **15.** (1. B, 2. C, 3. D, 4. A; "Yoda" was adapted from the Kinks' "Lola.") **16.** D (Kris Kristofferson was the fourth Highwayman.) **17.** D (Wonder won for "I Just Called to Say I Love You" from *The Woman in Red.* The radio ban was lifted after six months.) **18.** D (The song "Man in Motion (St. Elmo's Fire)" was written for the film by singer John Parr with David Foster, who was inspired by a newspaper story of a man going around the world in a wheelchair.) **NEWS 19.** A **20.** B **21.** B **22.** A **23.** B **24.** B **25.** C

PAGE 96: WHOSE MULLET IS THIS? 1. E 2. C 3. B 4. D 5. F 6. A

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1985 QUIZ: BONUS QUESTION!

WHOSE MULLET IS THIS?

A. Rob Lowe B. Bono C. John Stamos D. Lisa Hartman E. George Clooney F. Lionel Richie

Quiz starts on page 86.

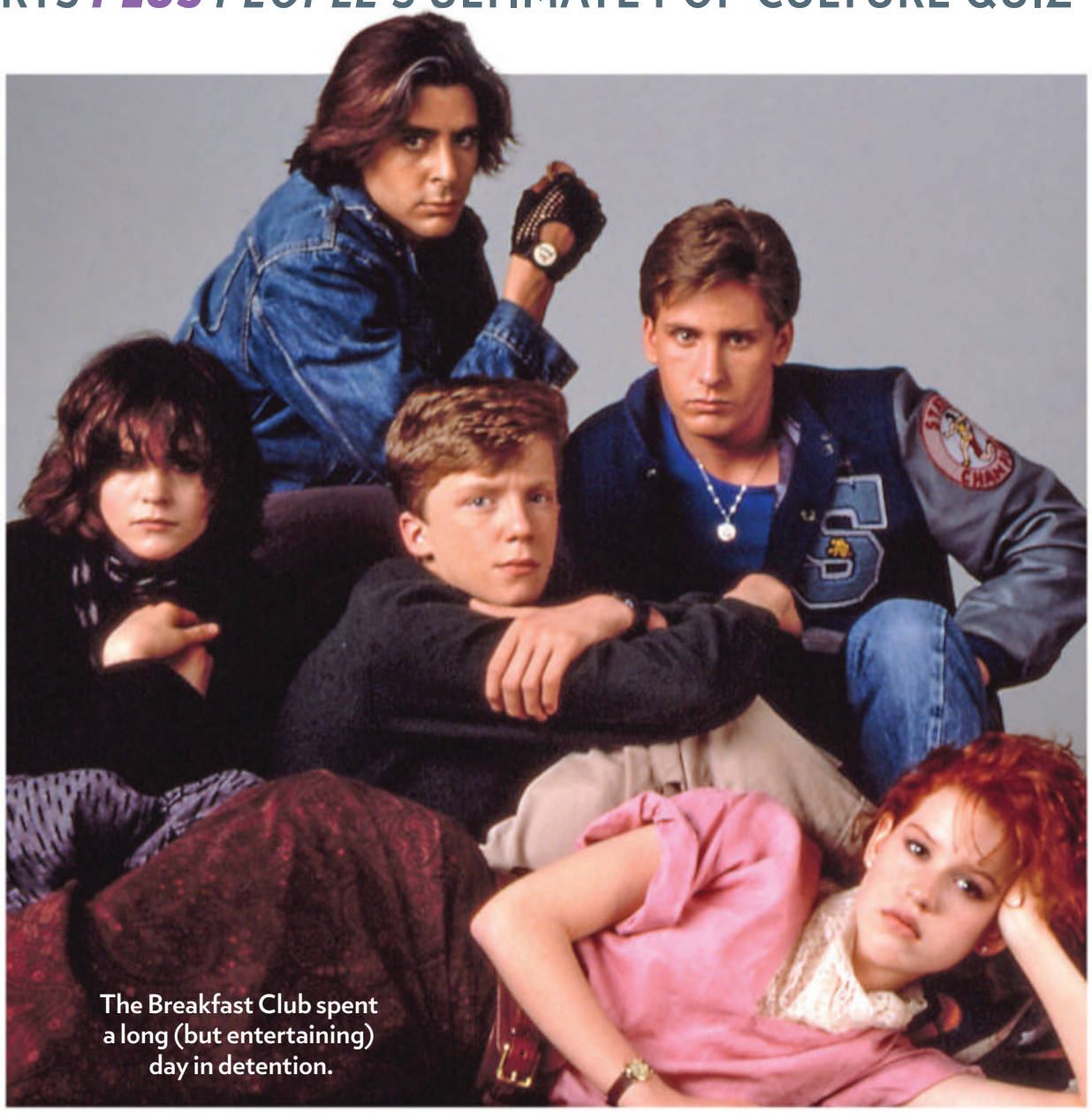
"ABSOLUTELY THE BEST BAND OF THE DAY—THEY UNDERSTOOD IT WAS A GLOBAL JUKEBOX AND SMASHED ONE HIT AFTER ANOTHER"
—LIVE AID'S BOB GELDOF ON QUEEN

Queen on Live Aid's London concert stage.

PEOPLE SETS ITS TIME MACHINE TO 1985

FROM *BACK TO THE FUTURE* TO WHITNEY HOUSTON'S DEBUT: REVISIT THE MOVIES, MUSIC, TV AND NEWSMAKERS THAT SHAPED THE YEAR • INSIDE THE LIVE AID CONCERTS *PLUS PEOPLE'S* ULTIMATE POP CULTURE QUIZ

Birth of a diva: Whitney Houston released her debut album.



The Breakfast Club spent a long (but entaining) day in detention.